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DECEMBER 2010

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built a new boat**

**Best of summer
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A SPIRIT OF TRADITION SAILING YACHT FROM FAIRLIE

FAIRLIE 55

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Sail Area	117 m ²	1,260 sq ft
Designer	Paul Spooner	

For more details please enquire for a copy of the Fairlie 55 brochure.



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VICEM YACHTS

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Ph. Alberto Cocchi



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Editorial

Sea Cadets: team work in a tiddly suit

"Were you a Sea Cadet?" asks the press release heralding a campaign for old boys to get in touch, and a flood of memories conjures up days of adventurous youth. I already had the bug for that sort of thing from Scouts; going on camp and having a routine based around outdoor activities seemed the most natural and fun thing for a boy, a girl too I'd think, to do.

But Sea Cadets was different. For a start there was the uniform. This put the scouting shirt, woggle and beret in the shade. The blue serge carried with it connotations of any number of historical and adventurous references, from bluejackets in the days of sail to heroism at the Battle of Jutland. It was designed to be folded or rolled away and a good dry cleaner would know how to press it inside out with inward facing creases on the jumper. The trousers had to have seven horizontal creases (seven seas) and the cotton collar, copied by navies the world over, had to have three creases (Nile, Copenhagen and Trafalgar). I still roll things up inside out when they are going in my sailing grip.

I suppose the point of an authentic uniform was that we didn't really feel like kids anymore, the smartness of outlook was preparing us for adulthood. We were also learning real skills with tuition from splicing to navigation and boathandling that made sense in a way that contrasted so completely with the virtual unreality of so many lessons at school. Triangulating your course was trigonometry-made-simple, and you could use it the next time you went sailing. At the beginning of the

"We didn't feel like kids anymore... we learned real skills"

season there'd be a calendar of courses stuck up outside the wardroom and you could put your name down for as many as you could manage. These would include courses in advancement – AB course, Leading Seaman course, RYA sailing tickets and so on, or a cruise on the TS *Royalist*. The Navy League paid your train ticket, it cost your parents next to nothing and you could, as I did one summer, spend the entire school holidays going from one course to another, popping home every other weekend to say hello and get your tiddly suit cleaned.

Of course there was the odd brush with authority, and I do recall one hard-faced naval barracks Chief Petty Officer producing a whole box of nail scissors for us to cut the Commodore's lawn after a late night pillowfight. But we kept it quieter after that.

Most of the men and women who volunteered to be our instructor/carers were the real deal; people from all walks of life who gave us a lot of their time and enthusiasm, instilling ideals of fitness, team-work and independence. We knew they were the good guys, but probably never thanked them properly for it. So yes I was a Sea Cadet and if you were too then the SCC wants to hear from you. Find out more at www.sea-cadets.org



A young editor in the making as a serge-clad cadet in nineteen-seventy something





Big picture

Sailing barge *Edme* shows her power at this year's Pin Mill Barge Match, photographed by Den Phillips. Built in 1898 by Canns of Harwich, *Edme* - the name derives from the English Diastatic Malt Extract Co - has never had an engine and still doesn't. More summer events are featured in our round-up starting on p24

Telltales

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JOHN HALES

J-CLASS

Ninth J-Class yacht starts build

Yet another new J-Class yacht started its build on 1 November for a Dutch syndicate at Holland Jachtbouw. This time, it's *Yankee*, originally built to a Frank C Paine design in 1930 as a defender of the America's Cup, and re-drawn by Dijkstra naval architects for aluminium construction. The plan is for the yacht to be ready for the 2012 regattas (see story, right).

In addition to the three original Js still sailing (*Shamrock V*, *Velsheda* and *Endeavour*), there are three other new Js afloat: *Ranger*, built in 2002, and *Hanuman* and *Lionheart*, both launched last year. There are also, apart from *Yankee*,

two others further on in the build process: *Rainbow* and *Atlantis*, both at the fitting-out stage, making a staggering total of nine Js in the world today. This does not include *Svea* and *Enterprise*, both of which have completed the design stage. With the exception of *Ranger*, built in steel, all new Js are in aluminium and built in the Netherlands.

"The largest gathering of Js the world has ever seen"

Yankee, designed by Frank C Paine
Above: *Hanuman*

... while Dutch yards sponsor Js to come to England in 2012

The Dutch yards that have been busy building the recent spate of new aluminium J-Class yachts have pledged sponsorship for a series of three J-Class regattas to be held in Falmouth Bay and around the Isle of Wight, in 2012. The regatta series has been planned as an Olympic spectacular and, if successful, would be by some margin the largest gathering of J-Class yachts the world has ever seen. The sponsoring yards are: Bloemsma Aluminiumbouw, Classen/Jongkind, Holland Jachtbouw and Royal Huisman.



NEW BUILD

New 55-footer from Fairlie

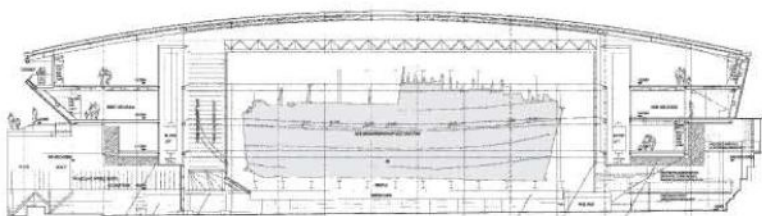
The Fairlie yard, best known for restorations of Fifes and other big classics, has started its speculative first build of the Fairlie 55, intended as the first of a production series. Designed by Fairlie's in-house designer Paul Spooner, the yacht's appearance is "in the spirit of tradition" but with an underwater profile and rig that will provide modern performance. The triple-skin hull is bolstered by laminated ring frames and protected by two layers of

GRP inside and out, giving the 55-footer a weight of 10 tons.

The boat's price will be around £830,000, but this first one is open to negotiation. According to Spooner, demand for spirit-of-tradition yachts is strong, and while restorations can provide "huge highs", the work is sporadic, particularly, one assumes, as the stock of large classics runs out. In CB212, we tested another Fairlie new-build, *Niebla*.



The Fairlie 55: 'in the spirit of tradition'



MARY ROSE MUSEUM

£16.3m museum begins

Work has started on the new £16.3 million building that will house the *Mary Rose* in Portsmouth's Historic Dockyard. It is one part of a £35 million project that will present Henry VIII's flagship to the public in what the Mary Rose Trust describes as "an unparalleled experience of Tudor life."

The ship, which sank in mysterious circumstances in 1545, was found in 1971 and raised in

1982, will be displayed along with most of the 19,000 objects that were recovered with her. Completion of the museum is expected to be in the autumn of 2012, although the job of fully drying the ship out will not be complete until 2016.

In the meanwhile, the existing Mary Rose Museum remains open, displaying 1,000 of the finest conserved artefacts recovered from the wreck site.

BRITISH NATIONAL YACHTING ARCHIVE

Collection seeks Olympic memories

There cannot be many sports that have formed a body of such cultural richness as sailing – from some of the oldest and most valuable cups in history to its incomparable canon of literature and art, not to mention the massive library of technical drawings scattered around the world.

It's the ambitious project of David Elliot and Rees Martin to catalogue the whereabouts of these treasures. Launched a couple of years ago, The British National Yachting Archive, as it's known, had a slow beginning but has now achieved

charitable status and its own website, www.bnya.org.uk. It relies on knowledge from around the world, so if you know the whereabouts of any yachting ephemera, please visit the site. The current campaign is to collect people's recollections of Olympic sailing, from 1908 in Ryde to 2008 in Qingdao.



BRITISH NATIONAL
YACHTING ARCHIVE

GIPSY MOTH IV To stay in Britain

Gipsy Moth IV, Sir Francis Chichester's iconic 53ft (16.2m) Illingworth and Primrose ketch, has been sold to two anonymous new owners for an undisclosed price. It is their wish that the boat remain at her present home, the UK Sailing Academy, on the Isle of Wight, where she is used for teaching.

Not for the first time in her life, *Gipsy Moth IV* faced an uncertain future this summer after being put up for sale with a £250,000 price tag (CB265). The UKSA has a programme of boat maintenance, making it a good home for the yacht, although she's a source of worry to instructors who have to teach newcomers to reverse her under power. She's not as easy to handle as the rest of the fleet!



Built in 60 days, now 100 years old

Vagrant is a composite-built, 76ft (23.2m) gaff-rigged schooner designed by Nathanael Herreshoff for Harold Vanderbilt. Built in just 60 days and launched at the Herreshoff Manufacturing Company, Bristol, on 15 June 1910, she won the fifth Bermuda Race soon after her launch, with Vanderbilt on the helm. Sold to

Send us your 1911 centenarians! Classic Boat is looking for more now

Hendon Chubb and renamed *Queen Mab* in 1913 – a name kept until 1979 – she won the Astor Cup three times and raced the Transpac nine times between 1955 and 1978. A bermudan rig replaced her gaff rig in 1926. She got her original name back thanks to her Dutch owner Hans Lammers in 1979. Superbly refitted by Jim

Alabaster for Peter de Savary in 1984, *Vagrant* was re-rigged as a gaff schooner by Spencer Rigging. She was sold in 1992 to a Japanese charter company, The Windward Ocean Club. She is now afloat in Osaka, Japan. For more details on *Vagrant* and her sisters see the book *Mariette and the Herreshoff Schooners*, www.

MONACO DOUBLE BIRTHDAY

Partridge and owner celebrate

A '200th' birthday party was held in the Monaco Yacht Club on 18 September for *Partridge* and her owner Peter Saxby, reports *Nigel Pert*. That is to say, 125 years for *Partridge* and 75 for Mr Saxby.

A hundred or so guests had champagne cocktails on the pontoon in front of the clubhouse, where *Partridge* was moored. She was dressed overall and – after a few weeks' work in Alex Laird's Classic Works yard in La Ciotat, south of France – was looking as good as the day she came out of Camper & Nicholson's yard in 1885.

During the celebratory dinner a video and a slide show recalled the 20-year restoration of *Partridge* in Cowes by Alex Laird after her rescue from the East Coast mud. She's now based in the Med.



Partridge, 49ft (14.9m), Beavor Webb-designed 1885 gaff cutter

WORLD SHIPS TRUST Robert Simper awarded

CB contributor Robert Simper, a former OGA president who sailed on some of the last working Thames barges, was awarded the World Ship Trust's Individual Achievement Award on 12 October at the Royal Thames Yacht Club, London, in recognition of his dedication to the documentation and preservation of traditional East Coast workboats.

DUNKIRK LITTLE SHIPS £5,000 raised

A fundraising initiative by Nauticalia for the Association of Dunkirk Little Ships Restoration Trust has so far raised £5,000 this year – and the money is still coming in from Nauticalia customers.

The first £5,000 cheque was presented to the trust in September.

NATIONAL COASTWATCH INSTITUTE

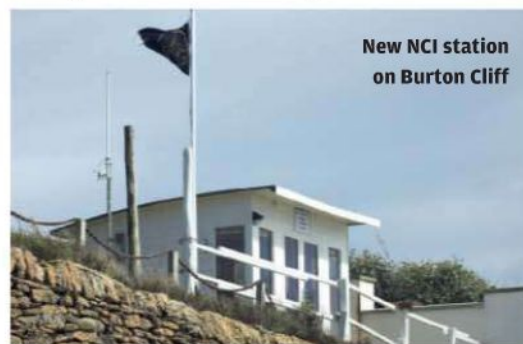
NCI to watch over Lyme Bay

This summer, the 44th station of the National Coastwatch Institute (NCI) opened on Burton Cliff, overlooking Lyme Bay, which straddles the Dorset and Devon coasts.

The last two years have seen an increase in small-boat activity in the bay, according to both the West Bay Harbourmaster and RNLI – activity that has resulted in 15 serious accidents during that time in the six miles off Chesil Beach alone.

The NCI, a registered charity staffed by volunteers, maintains an increasingly comprehensive watch around our coastline. Station

"The NCI exists because trained watchkeepers can spot things like distress flares that computers and radar can't"



New NCI station on Burton Cliff

manager Clive Edwards explained the NCI's raison d'être: "Trained watchkeepers can spot things like distress flares, an overturned boat or a walker stranded on the cliffs – things that computers and radar

can't." The field of vision from the Burton Cliff NCI is, on most days, from Portland Bill in the east to Berry Head in the west. The station is now operational at weekends only while new watchkeepers are trained. The

WORD OF THE MONTH Futtock

One timber of a frame. Those next to the keel are ground futtocks or navel timbers; the rest upper futtocks. *The Sailor's Word Book of 1867* gives the origin as 'foot hooks'.



Polly Agatha at the Little Britain

LITTLE BRITAIN CHALLENGE

Pilot cutters join the builders

The annual Little Britain Challenge Cup off Cowes, IoW, may not be as well known to traditionalists as some, but it is in fact one of the largest regattas in the country, in which teams from the construction industry race yachts for charity.

This year's event, 16-19 September, marked the first time classic pilot cutters attended among the 250 yachts and 1,000 crew.

Thalia, crewed by piping suppliers Polypipe, took on Atkins Chambers (construction barristers) aboard *Polly Agatha*, and Milliken (carpets) crewed *Amelie Rose*. All three yachts raced in a class of their own to OGA handicap.

The piping suppliers won out in the end, and the pilot cutter class raised £1,250 out of a regatta total of £60,000 for sailing charities.



"It's sad, but it became a necessity when they closed the banks in America"
Todd Warner

SALE ROOM BY DAVE SELBY



\$4 million for boats the bank called 'valueless'

When Todd Warner was a youngster growing up in Minnesota on the shores of the Great Lakes, the sight of 'obsolete' wooden boats being burned sparked a passion.

Aged 12 in 1965 he saved his first craft, a 17ft (5.2m) 1947 Higgins sports boat, to begin an astonishing 35-year crusade that saw his collection of vintage wooden motorboats grow to more than 120, surely among the largest private collections in the world. Along the way he reckons he's owned and enjoyed more than 1,000 wooden boats, from modest utility boats to glamorous and exquisite Chris-Crafts, Gar Woods, Hackercraft and Rivas.

Todd is boss of Mahogany Bay, the celebrated wooden motorboat restoration, sales and service company, a Minnesota Mecca for wooden-boat cognoscenti worldwide. Now 57, he told CB: "It was always my dream that one day my boats would become some

kind of permanent attraction to share enjoyment and knowledge and preserve the boats for future generations." But on 16 October that dream came to an end when Todd's astounding collection of 126 wooden boats, along with some fabulous, rare engines and spares came under the auctioneer's hammer in an astonishing, everything-must-go, no-reserve auction staged by Mecum, the American classic car auctioneers developing a niche in classic boats.

More than 5,000 people crammed into a warehouse and as the gavel fell on the last lot the hard value of Todd's grand passion was measured at \$4 million (£2.5 million). Top seller was a gorgeous 30ft (9m) triple-cockpit runabout, *Gerry Lo*, a one-off built by Dingle of Minnesota in 1929 for a then astronomical \$25,000. Now powered by a lusty 600hp 1941 Rolls-Royce V12 Meteor, it realised \$313,500 (£196,000). A 1932

Chris-Craft 27ft (8.2m) runabout, *Sugar Lady*, which cost \$5,000 new, fetched \$302,500 (£189,000); the famous concours-winning closed-cockpit 28ft (8.5m) 1929 Chris-Craft *Tuxedo Taxi* fetched \$176,000 (£110,000); and the 1996-built replica of Gar Wood's 33ft (10m) 1925 *Baby Gar IV* racer, with a 1920s Vimalert-Libert 27-litre V12, made \$170,000 (£106,000).

Todd commented: "It's sad, but it became a necessity when they closed the banks in America; that changed everyone's economics." In fact, when he approached the banks, Todd was told his collection was "valueless". The capital from the sale will secure the jobs and future of Mahogany Bay. Selling his prized boats with no reserve was a risky and magnanimous gesture. Graciously, Todd concluded: "Sure, it meant some boats were cheap, but if it helped the right boats go to the right people that makes me happy."



Left: Chris-Craft Tuxedo Taxi, 1929, went for £110,000
Right: Dingle Gerry Lo, 1929, went for £196,000



S&S YACHTS To gather in Falmouth in 2011

Falmouth will play host to the annual Sparkman and Stephens Owners' Association Annual International Gathering, from 20-22 May 2011, for S&S-designed yachts and their owners of S&S-designed yachts and other interested parties.



DEN PHILLIPS

EXHIBITION Den Phillips winter show

Photographer Den Phillips will hold her annual exhibition with other marine artists in Maldon, Essex from 10 November until 31 December. 'Salty Dogs' is at 14, High Street. The exhibition is open Mon-Sat in November and daily in December bar Christmas Day and Boxing Day.

CONTESSA 32 40 years

The 'classic cruiser-racer' Contessa 32, best remembered for weathering the '79 Fastnet, turns 40 next year, and to celebrate there will be a regatta at Lymington on 18-19 June.

See our feature on the latest 'green' Contessa 32 on page 46.



NIGEL PERT

MEDITERRANEAN

Kelpie's watersail triumphs in the Med

Was it the watersail that made all the difference? Whatever it was, *Kelpie*, the Mylne-designed gaff cutter of 1903, swept the board at the Mediterranean regattas this year, under her new and enthusiastic British owner Pelham Olive who has undertaken much

***Kelpie*, above, and her winning watersail**

restoration work. This season was only supposed to be a mid-restoration warm-up: so winning in class in all six regattas entered (Palma, Mahon, Imperia, Nice, Cannes and St Tropez) was "a surprise" Pelham told CB. The watersail added between half and

knot and a knot to running speed in light airs – and attracted much favourable comment. Perhaps we'll be seeing more of these rarely-used sails in regattas in years to come. Pelham's other boat is a Swallow Boats SeaRaider, which he sailed at this year's Solent Raid – see p68.



David Matelicani, solo Biscay sailor

SMALL-BOAT CRUISING

Yarmouth 23 across Biscay

As a boat test it might be considered severe. Luckily for Fisher, builders of the newly-relaunched Yarmouth 23 GRP gaffer, it was actually a customer, David Matelicani, who elected to take his Y23, *Eileen of Avoca*, solo across the Bay of Biscay this autumn, braving 40-knot gales to arrive in Peniche, Portugal, in early October. The Y23 is from the same designers (Wyatt and Freeman) who drew the famous Fisher range of motorsailers. Relaunching by Fisher at September's Southampton Boat Show, it seems similarly stout-hearted. Next stop for *Eileen* and David is Brazil.

FRANCE

Traditional fishing on the wane

Under the warm rising sun, the remaining fleet of well-maintained wooden fishing vessels chug into the harbour of Le Lavandou near Toulon daily to

unload their catch to the waiting restaurateurs, who watch on as the fishermen detach the fish from tangled metres of well-used nets before selling to the highest bidder.

For decades this has been a way of life in France, but the tradition is fading away as younger generations eschew the job. Since I last visited here four years ago, no new blood has entered the fleet. Michel Sevenier, who has been fishing for over 25 years, the son of a bank



MAURICE GRAY

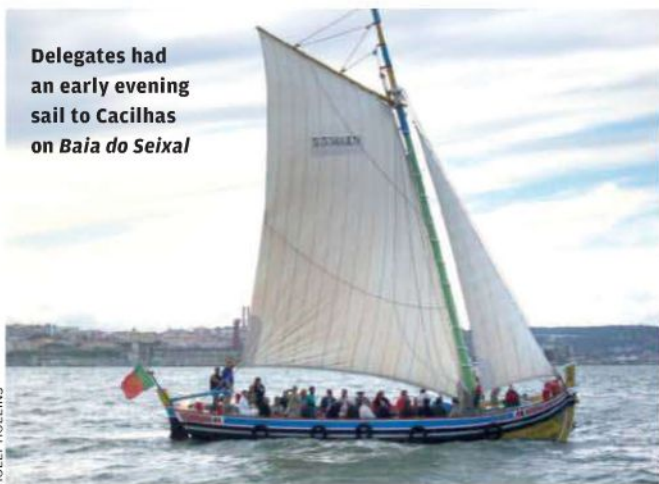
Left: Michel Sevenier, who has been fishing for over 25 years

director who chose the freedom of a life fishing, catches a small haul of around 7-8kg a day.

Inshore fishing on the Med runs from January to September and the fishermen usually take on other jobs out of season: Michel spends the winter at 'La Chasse', the annual wild boar hunt. "There is no shortage of fish – just a lack of young people to take over," he said. The remaining fishermen keep their boats true to the traditional style. *Maurice Gray*

Delegates had an early evening sail to Cacilhas on Baía do Seixal

HOLLY HOLLINS



PORTUGAL: 7TH TRIENNIAL EMH CONGRESS

Handing down heritage

At Seixal on the Tagus Estuary, the Ecomuseum welcomed more than 150 delegates from 20 countries at the 7th European Maritime Heritage Congress, writes Holly Hollins.

Speakers included Alan Edenborough of the International Congress of Maritime Museums, who came from Sydney to talk about the need to hand down maritime heritage to new generations.

Experiences were shared by many, including the host museum, on the variety of vessels rescued, often by private owners, and still sailing on the Tagus.

From Russia and the *Shtandart* project, Vladimir Martous spoke about "making young people lead maritime heritage projects", while Jorne Langelaan described making a living by transporting cargoes on sail-trading ship *Tres Hombres*.

The economics of the heritage fleet was also covered and speakers came from Portugal, Sweden, Spain, France and the Netherlands. Delegates enjoyed an early evening sail to Cacilhas aboard *Amoroso* and *Baía do Seixal*, before dinner on the sailing frigate *D Fernando II e Gloria*.



BILLY BLACK

US NEWS

'Always helps to have a world champion on the helm'

"Always helps to have a world champion on the helm," our US correspondent Chris Museler told us from his home in Newport, Rhode Island. We think he's just showing off about the fact that he was one of the first to sail, as tactician, aboard the newly-restored S&S yawl *Dorada* (CB268). The world champion in question was Ken Read, Puma Volvo skipper and J24 keelboat world champ. Mind you, our own Chris (standing up in the sunglasses) has had his fair share of victory, training US Olympic teams and winning the Junior Worlds in the J22 class.

DECEMBER 2010

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Niki Perryman



Lost in transit

Postal delays aid procrastination about *Siandra's* rig – and stir memories of past disasters

Don Street started the whole thing. “If you’re going to have a stick holding your wind generator up, you might as well make it a mizzen. Convert *Siandra* to a yawl!” Good point, we thought, although not a thing to rush into. We made a temporary turbine pole and left the yawl idea for further consideration.

As yet, we haven’t come up with a really good excuse *not* to follow Don’s advice. There are always gains and losses in rig conversion, but the split rig ought to give *Siandra* better close-quarters handling, more balance at sea, less loading on the hull and a prettier look. Not to mention somewhere to plonk that wind turbine.

I hear the cry of a purist: “It’s not original!” Even this doesn’t get us off the hook. Arthur Robb designed a yawl rig for the Lion Class and the plan is at Mystic Seaport. As far as we know, nobody ever built one, but Robb obviously thought it would work. We needed a copy of that drawing.

“No problem,” said the plans librarian at Mystic, USA. “That’ll be \$40 plus shipping to Malaysia, all up \$70.95.” Yowch! Still, Robb’s rig plan would be invaluable, so we gritted our teeth and plugged in the credit card.

That evening we dined with Malaysian friends. “How long does airmail usually take from America?” I asked. They rolled their eyes and said: “Hope it’s registered. Things disappear in the post here all the time.” Jamie and I were horrified. It’s one thing paying \$70 for a sheet of photocopy paper, but imagine if it never arrived!

Registered Post

I emailed Mystic, requesting Registered Post. They apologized by return: the order had already been dispatched. As the weeks passed, Jamie and I shifted from optimism (no self-respecting postal thief is going to nick a Lion Class plan) to despondency (once they’ve discovered it’s worthless, they’ll just chuck it in the bin).

“We should be getting used to this,” Jamie said. “Remember the new headsail my brother sent airmail to us in Seville?” Ah yes, the Spanish postal system at its best. Four days from Australia to Madrid and *six weeks* from there to *Siandra*. Did they carry it on the back of a donkey?

“As far as we know nobody ever built one, but Robb obviously thought it would work”



NIKI PERRYMAN

When we first embraced this vagrant life, a letter from my mother ping-ponged between England and Australia four times before it reached us in the middle of the Indian Ocean. In North Norway, our Christmas package missed the festive season completely because some bright spark at the post office filed it on an impossibly high shelf. For a month we were told there was nothing, until one day, homesick and frustrated, Jamie asked: “Could it be that packet right up there?” When we brushed off the cobwebs, the arrival stamp said 23 December.

In North Carolina a large steel yacht bumped into *Siandra*, fracturing a length of bulwark. We begged the yacht’s US insurance company to speed the claim process, as we were due to leave port any day. They were extremely helpful, and mailed a cheque to us in record time. Unfortunately that was the last anyone heard of it for weeks. When the envelope finally reached Beaufort Post Office, it was wet and crumpled, as though it had survived great adventures. By then we’d missed the Caribbean season and changed our plans.

The collections staff at Mystic Seaport are the heroes of this story. Taking pity on our plan-less plight they posted a second copy of Robb’s drawing to Australia where Jamie could pick it up on his next visit home.

At last, we have the benefit of Robb’s thoughts on a two-masted Lion. As far as excuses go, things are worse than we anticipated. In our view, his split rig suits the hull much better than *Siandra's* 1950s masthead sloop; and structurally, the conversion looks straightforward. You should never rush into these things, but one of us will have to admit to Don that he’s right.

International Boatbuilding Training College



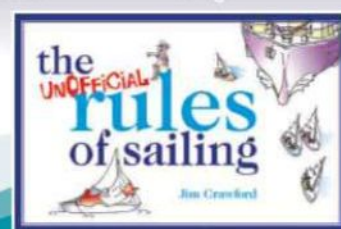
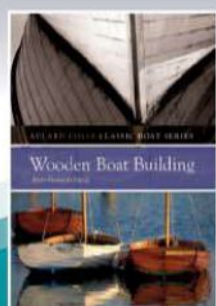
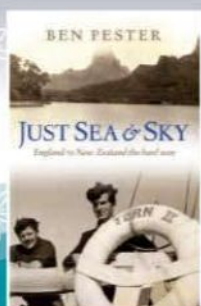
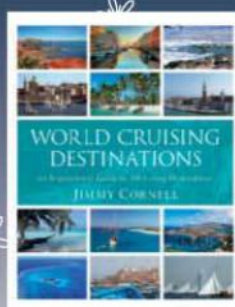
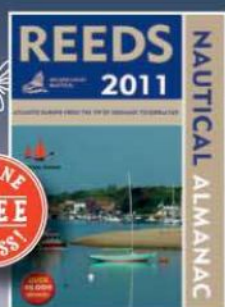
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Adrian Morgan



Well at least it doesn't leak

Adrian agonises over buying a useless thing that is not a boat

Just bought a picture that cost as much as a boat; more, in fact. It depicts what the artist calls a 'Garment'. I reckon it's a short shift, what Burns called a 'cutty sark' in his narrative poem *Tam o' Shanter*, but there is nothing nautical about it. Just a flying shirt really.

There is a Folkboat for sale in an Essex boatyard for £4,950 and from the particulars I gather she is pretty much ready for sea. Very tidy and about the same price as our picture, except that our picture will not float. As a boat, therefore, our picture would be regarded by serious sailors as worse than useless. It is so big you could not even fit it inside a Folkboat, or a superyacht for that matter.

I am willing to bet that it took the builders of the Folkboat three times at least as long to make the boat. The materials would have cost many times more than the paint and board used to make this useless thing, which cost more than a very useful thing, the boat.

Moreover this useless thing will become more valuable (though no less useless) over time whereas the useful thing, despite remaining no less useful, will become worthless with the years. How come? And more to the point, what made us buy such a useless object for more than it would have cost to buy something useful (like 20 years' supply of firewood, for example)?

It is the old difference between art and craft; the reason why a pickled cow costs more than a Fife schooner; why anything with the label 'art' made by an artist is likely to cost more than something made by a craftsman. Why my 12ft clinker dinghies cost less than a painting. Is it just snobbery that elevates art above craft? Can you put a price on inspiration? Must everything be valued by the time it takes to make it, the materials rather than the genius behind the idea?

Now I am not suggesting that artists do not go through a rigorous training, or that artworks do not take a great deal of time and effort. Ours has a wonderful texture, built up using what looks like scraped wax, and even the frame is a work of art; the work of a true craftsman, in fact. Artists require talent,



CHARLOTTE WATTERS, WITH PETER WHITE

"There is a Folkboat for sale for £4,950 – about the same price as our picture, except that our picture will not float"

and an eye to the market (which is where poor old Van Gogh fell down). An artist cannot expect to sell anything he or she makes straight away, whereas a canny craftsman will always have a market, albeit at a more modest price level. He can rely on a steadier income with which to bring up his family, feed them and, if he's flush, buy a piece of art. That, in turn, will keep the artist fed through the lean times, or while being inspired, or simply waiting for someone to buy something, and that can be a pretty hit or miss business.

It does make you question the meaning of the word useful.

If a painting lifts the spirit and adds to life's enjoyment, even span, then it is arguably more useful than a chair which simply keeps your bottom off the floor. Or a yacht which sits on a mooring out of sight, is used for 200 hours a season, and costs £2,000 to keep and maintain – pretty useless in fact compared to a painting that quickens the heart every day, will never need maintenance, does not leak and may well appreciate in value.

It is nevertheless the single most expensive thing we have ever bought. We'll quibble about the electricity bill, and how much we spend on the necessities of life, but we will never question the decision to buy a useless piece of art. Weird.

Readers may well have guessed by now that this is less a column, more an attempt at self-therapy. I think it's worked. As for the painting, please yourself: it's all in the eye of the beholder, like the *Cutty Sark*...

NEW WEST SOLENT ONE-DESIGN CLASS

Blest in Brest

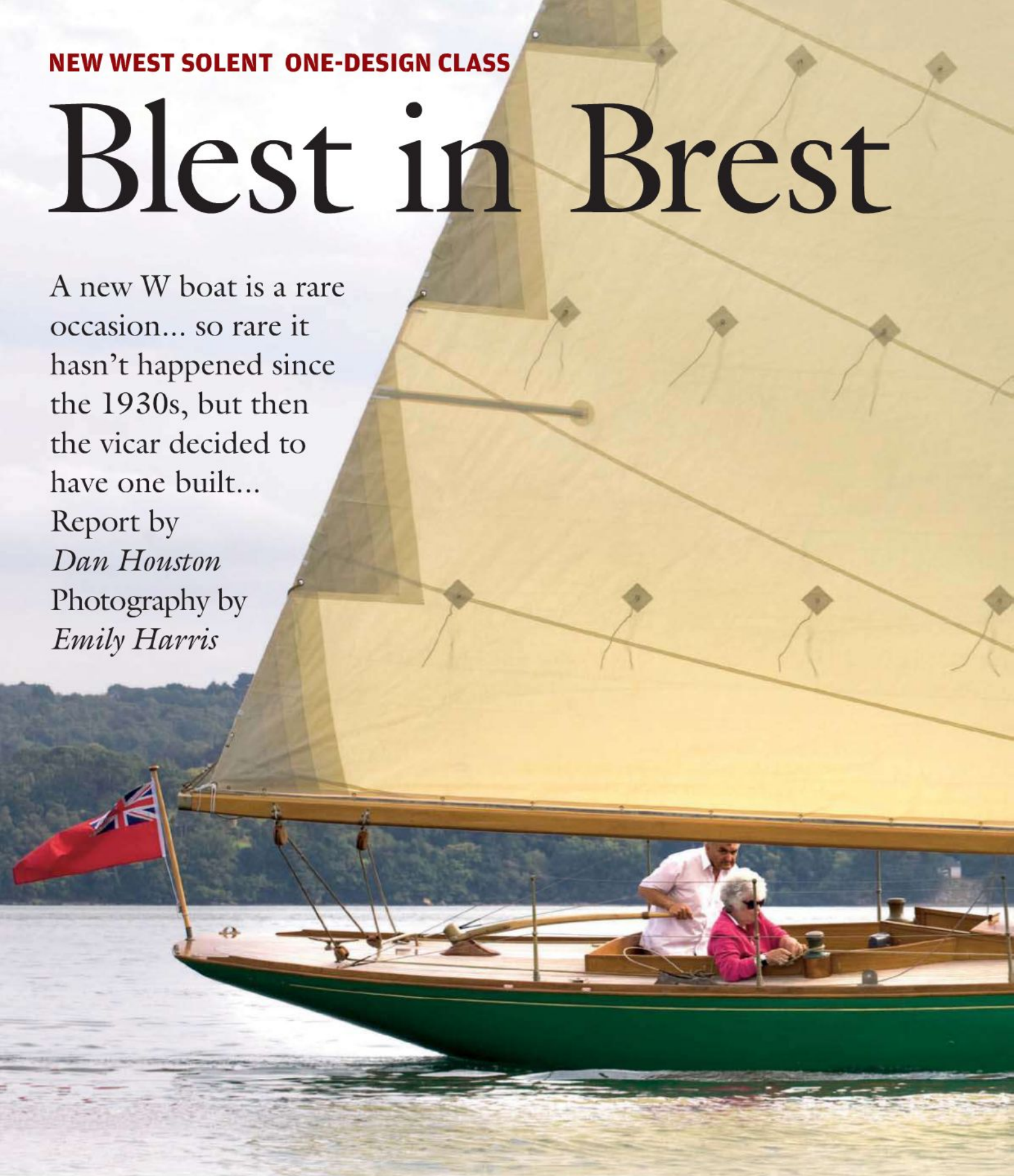
A new W boat is a rare occasion... so rare it hasn't happened since the 1930s, but then the vicar decided to have one built...

Report by

Dan Houston

Photography by

Emily Harris



There is a moment when this new boat, *Winnie Marie*, is sailing up the Rade de Brest and she catches a zephyr of breeze – it hasn't even ruffled the water – and she cants over; ten degrees, then, as she speeds up, 15, and she's off on rails in the lovely still late September

light. In the motor-sailer following, doing five knots plus, we can't catch her as she steadily draws ahead.

Hervé and his French friends draw breath: "C'est magnifique, ce bateau!"

And we're quite privileged, we feel, because this is only her second sail with her delighted new owners: the Reverend Mike

Palmer and his wife Nettie. We have come to France to see this new-build West Solent One Design, or W boat, described by Wooden Ships veteran broker Peter Gregson in last month's CB as: "The sort of boat we should all have." And who doesn't love a West Solent? They are staggeringly pretty, with that gamey sheer that looks so right as



they get a shoulder into the water and power up with just the slightest of air pressure.

The 1923 HG May-designed class has been covered in CBs *passim* (104, class history, and 82, as part of a Berthon history) and has been popular in the last two decades on the East Coast (Maldon) where several have been restored to racing condition, and

there's a class association. We featured *Dilkusha* (W7, 1924) restored by Gweek Quay boatyard in Cornwall on the Classic Boat stand at the London Boat Show in 2004, and *Arrow* (W1, 1924) is a regular on the Mediterranean classic circuit. But as far as anyone knows not one has been built since the 1930s... until *Winnie Marie*.

Seeing her for the first time in the new Chateau marina within Brest's military port was breathtaking – she is a boat built to the highest specification and her pale grey teak decks (laid over ply) sweep majestically around her diminutive deck housings – lustrously chestnut-bright under many coatings of varnish.



All her fittings are bespoke castings, made of aluminium bronze at Hercules Marine, Dartmouth, or from Classic Marine, and they're just starting to dull off – which they'll be allowed to, removing any sense of bling. The combination of the bright and bare timber, the cream sails lying on the boom and deck and these noble metal fittings all allow the sense of her lines, and the sweet proportions of her teak furniture to dominate. And she's a carpenter's dream; everywhere you look you see how her joinery just takes the eye, cascading naturally along her wide and friendly decks. And just look at the way her teak deck planks are jogged so neatly into the king plank, or how her honey-teak cockpit coamings sweep elegantly out from her rinky-dink coachroof, allowing surprisingly roomy cockpit seating for her narrow-gutted 7ft 6in (2.3m) beam.

It's a case of re-meeting the Palmers, rather than an introduction, because I first met Mike when I was restoring *Nereis*, and he his Tumlare *Caroline*, at Wilson's boatyard in Hayling Island, about eight years ago. Being a recently-retired vicar he is no stranger to the imbibing of red wine and I remember tools on his Black and Decker workbench being replaced by bottle and glasses, usually, er, by latish morning.

By then he and Nettie had partly moved to Brittany, sailing in the splendid waters around Brest to which they had first cruised in the engineless *Caroline* in 1976.

"It was a chance in a million to build a boat like this and I'm so pleased she came out well"



Above left: Her cockpit is roomy and deep enough to sit snugly. **Left:** Stanchions cast in bronze. **Near left:** A steady hand at the (ash tiller) helm

The Palmers had then just bought back *Caroline* – having sold her in 1976 – to prevent her from falling into ruin. "And we'd had a W boat, the 1929 *Erin* – No 19 – which we kept with a partner and then on our own from 1983 to 1993. She had a longer coachroof and we loved cruising in her."

Idea for a new W class

The idea for building a new W had come after Mike and Nettie had sold another of their wooden boats – *Madalaine*, sister ship of Laurent Giles' *Kallista*, in 2006. That year Mike's mother died, leaving the couple independent enough, "bless her", to consider the venture and so in 2008 they contacted boat builder Peter Nash. "We'd met Peter about seven years ago, when he was part of Nash and Holden, based in Dartmouth then, and had asked him about building a larger (32ft (10m) Stor) Tumlare. We could not afford it then but we met him again in 2008, at Morbihan

where he was working on *Little Tern*, his 'new' 39ft (11.8m) Claud Worth design.

"We'd sold our English cottage by then and had some money and we'd always regretted selling *Erin*; she was just such a great boat to sail. Peter was keen on the project too and so we went ahead. That was in October 2008."

The first job was to find the lines. The originals had been lost in a flood in 1987 at Berthon's, and while some drawings were found, including a general arrangement plan, the lines had to be lofted from plans in *Classic Boat*! These were compared to measurements, and with some help from W Class Association Secretary Kevin Fuller, Peter could begin lofting, in a barn in Devon.

She's built of steamed larch planks on laminated (with Balcotan) oak frames, with a laminated (with epoxy) iroko stem. Peter took advice from existing and restored W boat owners on the laminating and beefing up of the mast step compared to the original



scantlings and brought the stem right aft of the mast step (on top of the keel). She's fastened traditionally with copper rivets with splined topsides above the waterline and traditionally caulked below. She's very fair and she doesn't leak.

One of the most costly items was her two-ton lead keel, cast by Irons Bros in Wadebridge, Cornwall, which cost around £7,000.

She took 16 months to build with Peter getting some help from his daughter Lily and the rigger Lee Rogers.

"I'd say the only difficulty in building in a small barn," Peter Nash tells me later, "is that you can't stand back and see the work – you just have to trust your measurements really. The counter was probably the hardest part of the job; you end up with everything hanging in the air – but it gradually comes together. There was also the thing of keeping up with Mike and Nettie's drinking, but they are a lot of fun and I don't think anyone has said 'bless you' like that to me so much in my life! It was a chance in a million to build a boat like this and I'm so pleased she came out well."

Being cruising folk the Palmers wanted a bridge deck, where most Ws have a walk-through companion. This creates a little extra space below with the chart table and galley area taking space under the bridge deck, and further improves seating in the cockpit. Being at water level the cockpit sole is not self-draining.



Top: Happiness is a bone in her teeth.
Left: Masthead shot showing the sweep of the deck. **Above:** Just ghosting along

"We also avoided all the Recreational Craft Directive stuff by building traditionally and in traditional materials"



Down below *Winnie Marie* is plain, open and charming. She's finished in varnish with her copper rivets gleaming in the light from her gulls-wing hatch. Her hanging and lodging knees are in bronze; they'll outlast the boat and will give shivers of pleasure to owners a hundred years from now. There's also quite a lot of tongue-and-groove teak below and that also speaks of longevity. Sails and stuff like an outboard are stored forward with access from her forehatch. She has two bunks, plus a pipe cot for'r'd, the chart table and stove area, oil lamps, a concealed porta-potty and no engine. The simplicity is great; no through-hull fittings!

The lack of engine keeps things simple too for the Palmers (a battery and solar panel run a chart plotter and nav lights) but their new-ish four-stroke was proving obstinate for the day of our sail and so we had an arranged tow from the marina folk. "They're wonderful here – can't do enough for you," Mike murmurs as we are nursed out of the marina.

The outboard is designed to fit on a bracket over her side, next the cockpit, and the plan is to ditch the four-stroke and use a Seagull Silver Century. "In any case it will suit the boat better and it will sit higher so there's less chance of a wave going over it!" says Mike whilst making the sign of the cross across his chest.

The teak deck is laid over a ply substrate for strength and waterproofing



All the bronze was bespoke and the blocks were made for her as well



"I'd say the only difficulty in building in a small barn is that you can't stand back and see the work – you just have to trust your measurements really"

Peter Nash

Top: Mike and Pete as *Winnie Marie* begins to take shape.

Above: As she was, in frame. Bottom: The counter sections come together





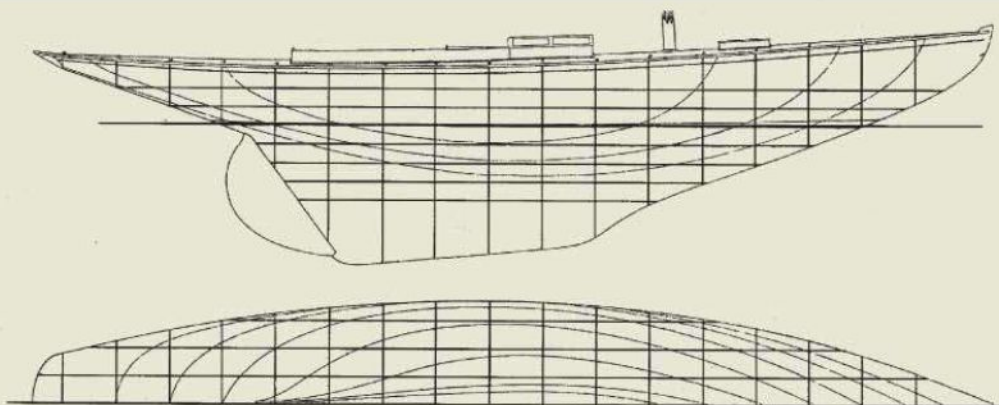
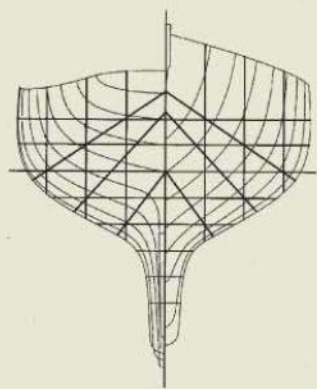
Above: She took shape in this barn over a period of 16 months.

Left: Frames were laminated and then through-fastened with copper nails and roves. **Right:** Using a pin maul



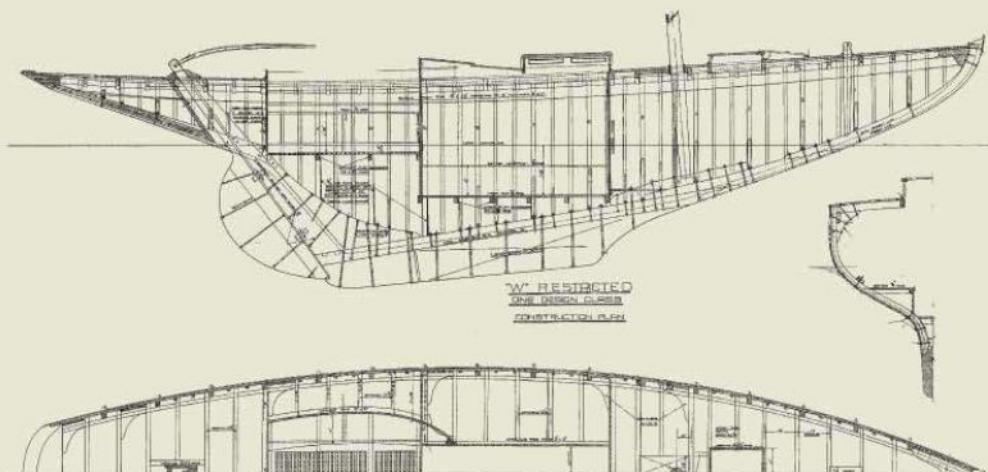
Left: The laminated stem shows massive sections to make her stiff at sea. **Right:** Her hull is finished with splined topsides making her fair





West Solent One Design

Designed: H G May 1924
Built: Berthon Boatyard, Lymington
LOA: 34ft 6in (10.6m)
LWL: 24ft (7.3m)
Beam: 7ft 6in (2.3m)
Draught: 5ft 1in (1.6m)
Displacement: 4.4 tons
Sail area: 530 sqft (49.2m²)



Out of the confines of the marina it's time to hoist sail and it all goes up smoothly with her reconditioned winches 'sweating' the polyester buff rope of her halyard falls. The rig is impressive. It was designed, to original specifications, by Ed Burnett, based at Totnes. Collars built the spars, in hollow spruce, while Lee Rogers was the 'rigger'. The wire is of a brushed stainless steel – so again it doesn't glisten too much – and there are great touches, like eye splices served with marline; no swaged stainless-wire here.

In fact everything about *Winnie Marie* seems to have the dual purpose of being functionally appropriate and aesthetically pleasing at the same time. And her fractional rig, with her 22ft (6.7m)-long boom making for a mainsail almost like an isosceles triangle, with a correspondingly small fore-triangle area, gives her a great look of rakish purpose when she's out on the water.

The Palmers took ownership in July, with a 'baptism' held in Brest in August – she's named after Nettie's grandmother – but because Nettie had broken her ankle early in the summer they have not been able to sail as they hoped. "But it's been good just to come down to the boat and meet all our friends in the marina," Mike says, elbow crooked over the cockpit coaming and a deceptively lazy hand on the tiller.

The couple, both from sailing families, began sailing together in Durgan, Cornwall, in the mid 1960s, and have a lifetime of cruising, often engineless boats, between them. At one point as Mike goes off to check something, after talking about a gruelling beat into the Breton port of Lannion, on the River Léguer, Nettie leans over and says: "We've always wanted to sail together, and he's never once shouted at me aboard a boat. He just never loses his cool..."

We've been in Mike's friend Hervé Fily's tender, photographing *Winnie Marie* ghosting along in almost flat calm, opposite the old Benedictine monastery at Landévennec, and on a dying flood tide have turned up the twisting River Aulne where *Winnie Marie* has a laid mooring about a mile or so in. This peaceful nook of green water is heaven to the Palmers and it's not long before we're tied to the buoy and the wine is on deck. "That was lovely, bless you for coming; this one's for Jesus," Mike says smiling, sliding a glass to me across the satin smooth teak deck.

It turns out that it was Nettie who suggested building *Winnie*, and in recessive Britain it seems an act of faith to do this.

"Well of course we're completely broke now," Mike beams, "but she's our dream, and we have got so much already from doing it. It's important to find someone you can trust and I think that in Peter we were very lucky. He's put his heart and soul into this boat, and all the finishing touches are glorious. And you know we could not have built a boat like this in France ourselves, labour is too expensive because they have to pay social charges, which means fees were around €42 an hour three years ago."

So how much can you build a boat like this for? There's no way of putting this question more tactfully and the Palmers meet it straightforwardly: "She was around £125,000 and it's probably gone up since. But she is very highly specified and built to outlast us. We also avoided all the Recreational Craft Directive stuff by building traditionally and in traditional materials. That saves at least £1500, probably more."

I love *Winnie Marie*; just love the fact she's been built in our age, by a couple who understand that they have created something so purist and proper to her purpose that she will be cherished by owners for generations to come. She's kind of blessed, you know? "And she's keeping us fit, and that's a great thing," rejoin the Palmers: "We're going to be spending Christmas aboard!"

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Seafair Haven
Far left: Pilot cutter Peggy
Left: Mark Horton on his Maurice Griffiths Lone Gull Mignonette
Right: Swale Pilot 16 Little Lucy

Season round-up

From the scores of traditional and classic events around the British Isles, we sample some of the best and the more unusual images from both national and local races, regattas and meets

KENT Swale Barge Match

Right: Arriving at Harty Ferry for the 38th Swale Barge Match aboard Brian Pain's small Thames staysail barge *Lady of the Lea*, the initial prognosis, with grey skies threatening early rain, was not good. Spirits, however, were raised when the number of vessels already waiting at anchor was seen. We raised sail and were first across the start line. I eventually transhipped into a roving fishing boat to take photos at close quarters of barges, smacks and various other interesting craft. What did leave an imprint on my mind was the sheer force of the barges and especially Andy and Jane Harman's *Edme* as she powered around the course, winning as usual. Even from ten yards away, the force of energy as her 80-odd-foot hull surged past was tangible in that our small boat seemed to resonate. We all adjourned ashore and eventually to Hollowshore Boatyard next to the Shipwrights Arms where the numerous cups were presented with *Edme* being first home and winning her class, while *Repertor* and *Orinoco* won the other two barge classes. The smack *Alberta*, skippered by Barry Tester, won her class on elapsed time, although the bawley *Emma* won on handicap. *Mike Smylie*



WALES Seafair Haven

Left: Despite warning of a low-pressure system threatening from the west, 160 vessels made it to the third biennial Seafair Haven in July, for eight days of fun in the Milford Haven waterway of Pembroke, west Wales. The haven has been in use throughout history, in various roles including naval (admired by Nelson) and trade. Today, it is home (unobtrusively and largely unspoilt) to one of the biggest natural gas terminals in the UK.

Seafair - held biennially to alternate with its more established French counterpart La Semaine du Golfe in Morbihan, Brittany - caters for several yacht flotillas, by size and type, including gaffers, large classics and, this year, motorboats.

Notable as usual were the smaller sail-and-oar boats - no fewer than 55 of them this year including both raid-type dinghies and rowing gigs. They were hosted this year by the Pembrokeshire Adventure Centre, providing launch, recovery, escorting and ferrying to other evening get-togethers - as well as the much-needed breakfasts. They had an active programme laid on in changeable weather, enjoying cruises on this historic and wildly beautiful waterway, including two into the upper reaches as far as Creswell Quay, with some managing to make it all the way up to



EMILY HARRIS



MIKE SMYLLIE

Swale Barge Match
Left: Thames barge Marjorie
making good speed
Above: The smack
William and Mary

MIKE SMYLLIE



DEVON Beer Luggers

Above: You'd be forgiven for thinking that the scene above stems from a spirit of revival, but actually the Beer luggers have held a regatta from the beach of Beer, east Devon, since 1913 (or 1914 - there is some controversy).

It was however only in the 1970s that some owners began to have boats made just to compete once a year, something that's grown into a weekly series during the season, and it was on just such a Monday this photo was taken. More on this in a future issue.
Nigel Sharp



DAN HOUSTON

Cowes Classics

Left: The Harken Pursuit Race at this year's Cowes Classic Week in July saw many Solent classes racing. X-Boats and Sunbeams, Darings, Bembridge Redwings, Bembridge O-Ds and others raced together, taking some pressure off the ever-expanding Cowes Week. KM



KATHY MANSFIELD

DEVON Plymouth classics

Right: Cariad, bound for Fowey and the Fowey Classics, beating in southwesterlies. Owner John Briggs is on the left. About 20 vessels took part in the informal race to Fowey, including Cariad's rival pilot cutter Cornubia, which won by half an hour.



SAM SILVER



NIGEL SHARP

COWES BCYC regatta

Left: July saw two regattas at Cowes – the Westward Cup was inaugurated by Eleonora's owner Zbynek Zak who raced the schooner despite her losing both topmasts in a squall. Then the BCYC was really helped with the Panerai treatment, the watch-making sponsor bringing some of its Med pizzazz to the green waters of the Solent. This is the view from the mizzen sheet of Tomahawk, racing with Richard Bond and his crew on day three of the week-long event.

Dan Houston



JOLEEN CRONIN

IRELAND Crosshaven Traditional Sail

Above: Banter onboard An Faoilean, a traditional Galway Hooker built in 1912 and bought by local man Pat Tanner for £800 and restored. Pat is also the organiser of this County Cork event.

Crosshaven Traditional Sail, which took place 18-20 June this year, is a lively regatta based around a pirate theme that caters for salty seadogs and landlubbers alike. More than 50 traditional and classic boats including yawls,

Galway hookers and ketches take to Cork Harbour on the south coast of Ireland for a relaxed two days of racing. Onshore activities include traditional music, seafood barbecues, barn dances and of course plenty of 'craic'! Baltimore, Monkstown, Glandore and Ballydehob also host wooden and classic boat regattas, which make for a great series throughout the summer, attracting boats from all over Ireland. *Joleen Cronin*



DEN PHILLIPS

ESSEX Heybridge Basin Regatta

Above: The Morecambe Bay prawner *Empress* moored outside the pub. She was one of more than 40 workboats and yachts at this annual event at the end of June.



CAO STEVIE SCANLAN

PORTSOY Scottish Traditional Boat Festival

Right: *Bien Trouvé*, the Bantry Bay gig based at Findhorn, just along the coast, in great winds at Portsoy at the 17th Scottish Traditional Boat Festival last June.



KATHY MANSFIELD

NORTHERN IRELAND Lough Erne Regatta

Above: Five of the Royal Anglesey Yacht Club's 33-strong fleet of 24ft 4in (7.4m) Conway Fife One Designs, drawn in 1926, were taken to Lough Erne this autumn to re-enact a regatta that last happened a century ago. Loch Erne YC were the hosts.
Stevie Scanlan



NIGEL PERT

SAINT-TROPEZ Les Voiles

Above: *Avel* and the latest five-masted schooner: *Atlantic-Creole*! The Monday of the week of Les Voiles de Saint-Tropez was one of those days with a mistral blowing, giving that wonderful crisp intense light and enough wind for big boats to make the most of it. The classics were not scheduled to race, presenting the ideal opportunity for the crew of *Creole*, who also crew *Avel*, to go and play. As *Atlantic* was also on the water, a few tacks side by side with her were a must. *Nigel Pert*



NICE Moored up at night

Left: The second edition of Régates de Nice saw 23 yachts registered and a few more, such as the black-hulled J-Class *Lionheart* (newly built in aluminium to one of the original Ranger designs), on the quayside making a beautiful show for passers-by. *Nigel Pert*



KATHY MANSFIELD

NETHERLANDS Oughtred meet

Though it was crisp and clear this April, the volcanic ash cloud kept Iain Oughtred from being there. Luckily almost all the 30 boats were Dutch so came in dust-coated cars for a weekend on the Uitgeestmeer near Amsterdam. A few new boats were launched, including one built at a nearby school for autistic children. *KM*



KATHY MANSFIELD

DOUARNENEZ 500 boats

The biennial festival of Douarnenez in Brittany might be smaller than the quadrennial giant known as Brest, but still managed to attract more than 500 boats and, say organisers, 80,000 visitors. This year the fleet left Rosmeur unused, concentrating in Port Rhu for a livelier feel. *Kathy Mansfield*

CORSICA

Right: In Calvi Harbour for Corsica Classics, Mathilde polishes a winch on *Moonbeam III*. Mathilde has skippered working boats out of Brittany in years gone by, but has spent this summer crewing on *Moonbeam*. *Nigel Pert*



NIGEL PERT



NIGEL PERT

ALBANIA – YCA

Above: Anna Nina, founder and president of the one-year-old Yacht Club of Albania, is so passionate about her club that she had Yankee, Charlie and Alpha flags tattooed on her arm. The club has about 30 members and was formed in collaboration with members of the Genoa-based Italian Yacht Club. *Nigel Pert*



NIGEL PERT



NIGEL PERT

IMPERIA

Above: A tense moment for the bowmen on board the classic 12-M Emilia – nearer to the camera – and Oiseau de Feu ('Firebird') during Vele d'Epoca this September. Nigel Pert

Left: Lulu, one of the oldest yachts on the circuit, was designed by impressionist painter Gustave Caillebotte, and the plans were realised by naval architect Rabot in 1897. Nigel Pert

See <http://nigelpert.wordpress.com> for more

USA round-up



CORY SILKEN

NEWPORT Classics

Above: *Nellie* sailing in the The Museum of Yachting Classic Yacht Regatta at the end of August. *Nellie*, a 60ft (18m) cutter, was designed by Nat Herreshoff and launched in 1903. She's recently been through a complete restoration. *Cory Silken*



CORY SILKEN

NANTUCKET Opera House Cup

Right: Here are the brightly-coloured Beetle Cats of the local Rainbow Fleet at the Opera House Cup in Nantucket this August. The splendid spectator yacht is *Coastal Queen*. She was built as an oyster boat in 1928 and converted to a yacht in 1959. *Cory Silken*



NEW YORK Classic Week

Above: *Northern Light* (right) and *Black Watch* sailing in the Governor's Island Race, in the New York Classic Week Regatta this September/October. Behind can be seen the green spire of 40 Wall Street, one of NY's classic 1930s skyscrapers, standing at 927ft (283m). *Cory Silken*

CORY SILKEN

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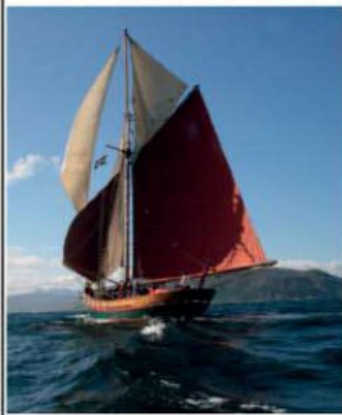


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THE ROYAL SOCIETY OF MARINE Constant gaze



The sea and ships perennially fascinate – and never more than in the varied treatments at the RSMA's annual exhibition. *Peter Smith* selects some highlights



Above: Moonbeam
takes on the big
class, 1923 by Roger
Davies

Left: All furled up
by Michel Brosseau

ARTISTS ANNUAL EXHIBITION 2010



Left: Woodbridge harbour at low tide
by David Allen
RSMA

Right: My first trip at the mouth of the Channel
by John Groves RSMA



Above: The next big project
by Bob Brandt

Left: Tuiga in the solent
by Rowena Wright RSMA

Right: A clipper of the Black Ball line
by James Brereton



My choice as winner of the Classic Boat award at this year's 65th RSMA annual exhibition was Roger Davies's meticulously detailed oil painting titled *Moonbeam takes on the big class, 1923*. It shows *Moonbeam IV* lying third behind *Britannia*, with *Nyria* in the lead and *Terpsichore* at the rear in the Royal London Yacht Club regatta for yachts over 70 tons in that year.

Roger, born in 1945, studied at various ports around the country including a Master's degree in fine art at the Royal

College of Art in London. His clients include *Lulworth's* owner Johan van den Bruele, and restoration project manager Giuseppe Longo.

This exhibition, open to non-members of the RSMA to show, and to the general public to visit, is a visual treat of, in general, reasonably-priced works reflecting our fascination with ships and the sea. The quality and standard of the work is outstanding and the techniques varied. An interesting addition this year was a time-lapse film showing artist Rowena Wright RSMA at

work completing one of her paintings on show, *Tuiga in the Solent*. Living in Cowes her studies of classic Yachts in the waters of the Solent are vibrant and her use of paint adds interest to the occasion.

Harbours are a popular theme and one that caught my eye was *Woodbridge Harbour at low tide* by David Allen RSMA, Classic Boat award winner in 2005.

From a recent visit to Mahon Harbour on Menorca I instantly recognized historical artist and RSMA past president Geoff Hunt's Conway Maritime award-winning



Left: Working below
by Richard Dacks

**Right: After the
race** by Kenneth
Denton RSMA



**Above: Hollowshore
boatyard** by Patrick
R Donovan



**Left: Jack Aubrey's
Minorca: Port
Mahon in 1880**
by Geoff Hunt



**Right: Waiting for
the tide** by John
Bryce

version set in 1800 showing the waters as a military safe anchorage. The past glory of the days of sail is also captured in James Brereton's *Clipper of the Black Ball line*. The line, set up in 1817, ran a scheduled service between Liverpool and New York.

Two very striking paintings featured large details of sails by a newcomer to the exhibition, French artist Michel Brosseau. His oil painting *All furled up* shows a very familiar view, in crisp detail, of a sail tie around a flaked sail and boom. It won the Russell & Chapple (canvas suppliers) award.

Boatyards are a favourite with artists and Patrick R Donovan contributed a fine watercolour of the Hollowshore boatyard.

Onboard paintings are rare, so a welcome sight was the atmospheric pastel *My first trip at the mouth of the Channel* by the very experienced historical marine artist John Groves RSMA. Last year's Classic Boat winner Richard Dack was back with an oil painting of restoration in progress.

Smaller items included a limited wood engraving print by John Bryce of the Maldon waterfront, showing the Thames

barges lying alongside the quay. It was titled *Waiting for the tide* and here I have a bone to pick. Much can be gained or lost in the naming of a painting. I feel a painting has a lot more to be gained if a more informative title is used. *After the race* is of barges. But where are they? Which race? It would also help both the paintings and a boat's provenance if the boat featured were named.

In many of the pictures on show here I have had to ask the artist or do some research. *Waiting for the tide* as a title will simply not do. It is of no help to anyone.



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75 years of the Mersey Mylnes

The class designed for the rigorous local conditions is looking to recruit new blood.

Words and photos by *Emily Harris*



Above: Susan Mylne, great-niece of the great designer, was present. **Left:** *Mercator* powers by. Note the heavy wooden cleat on her foredeck



How's this for a top opportunity? David Massey, Commodore of the Royal Mersey Yacht Club, Birkenhead, would like to give a 25ft (7.6 m) Mersey Mylne One Design away.

A free boat – though the new owners would have to fulfil certain club conditions. Ideally he'd like *Mermaid* to go to young people, he says, by way of them learning some workmanship and boat husbandry on her, plus sailing and racing skills. Direction for this would be provided by members of the club and Massey himself.

The main condition is that they race and sail her, paying the moorings and insurance. He sees this as a good way of celebrating the class's 75th anniversary this year, of keeping some of the older boats racing and of keeping the class together by bringing in new blood.

To mark the anniversary the Mynes, with their owners and crew, gathered in July at the club for a weekend's racing. Eight of the 14 still-active boats turned up and guests included Susan Ritchie, great-niece of Alfred Mylne, the designer of the Mersey Mynes.

Compelling clubhouse

The RMYC, formed in 1884, resides in a powerful-looking dark-bricked former merchant navy officer's house in Birkenhead. The compelling clubhouse interior, with its atrium entrance, is packed with opulent historical memorabilia of merchant ships – their tenders, half models, smoky paintings and artefacts.

You can surely smell industrious, imperial Liverpool, the schooner-packed Mersey, all the ships waiting for their next

cargo of merchandise. First impressions of the Royal Mersey itself are its similarities to an officers' mess but with less of a gung-ho atmosphere and a more democratic entry policy. All ranks made up the family of mechanics and logistics for the day's racing.

It was time, and I could see an excited group of assorted crew coming towards me. "All out on the slip in 10 minutes, George'll pick you up, he'll take care of you even though he can be a bit spiky," George being the club's boatman.

I tore myself away from the paintings and half-models and joined the crowd of members waiting for George who would deliver crews to their boats. It was gusting a 4-5. David Massey, on board and on duty as race officer, was fighting his tie, which was flapping off his chest with the gusts.



Above: Mercator
Left: Meridian
and Mermerus
under spinnaker.
Right: Crew of
Merk with Peter
Shillaw (helm)
representing the
Seabird OD class



“Ay, you got to respect the Mersey and it respects you,” said George while ferrying race information to boats who hadn’t tuned in their VHF’s. The Mersey Mynes are 24ft (7.3m) and with open cockpits, certainly a wet drive but fast and courageous as day-sailing keel boats designed for the Mersey.

Originally designed for four crew, some Mynes are now raced with three due to the decline in members available three evenings on weekdays and weekends – but this lot are evergreen keen. The crowd delivered to the boats that morning were mostly veteran members with some guests for this invitation race. Some of the boats had five crew, in some cases with four generations of Mylne sailors. The youngest was seven-year-old Joshua, with his great-grandmother Muriel Colley, who returned for a familiar

sail on Mersey Mynes after a gap of 25 years. Now 95 years old, she was sailing with Sue her daughter and son-in-law John Smith on *Mercator*. The wind was blowing up, up with the tide on the flood – the sort of tide I’m not used to on my East Coast. Being a guest helm race, you could see helmsmen and women being briefed for what would be two hours of sailing in mostly unfamiliar waters.

More tempestuous

The race surfed the Mynes down towards Liverpool’s waterfront with a south-south-easter. It is always organised to work with the rationale of commercial ships, although occasionally the Mynes caused a quantity of distraction for pilots, who leaped out of their bridge to admire the class – at least that’s what I’d like to think they were

doing. In that instance the Mynes were grouped and giving way to the ship, then using its lee to de-power before gybing round the mark. The weather seemed to become more tempestuous, but I think it may have been contributed to by George’s dexterous driving.

There was a 20-minute hard beat up to the Brazil mark, everyone still keen – you could smell the quiet competition. The oldest and youngest members of crew on board *Mercator* took refuge from the arduous beating in the lee of the cock-pit, leaving Sue and John Smith to sort out their transit.

A controversial new guest helmsman won race one on *Merchien*, originally built as a wooden cabin cruiser and recently converted to the class racing lines by Graham Hayes. The usually successful boat

History of the Mersey Mylne class

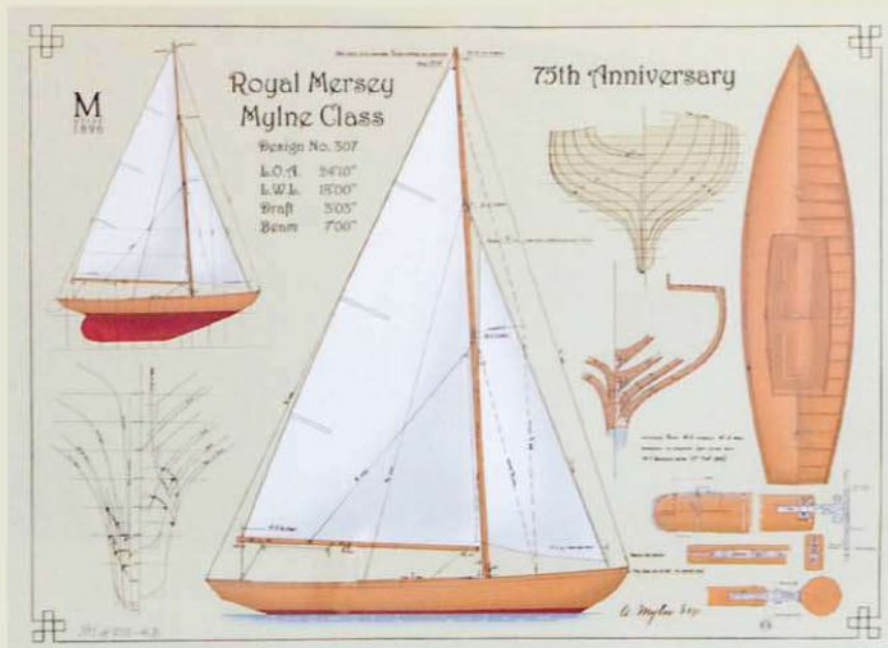


Alfred Mylne

The 24ft (7.3m) Mersey Mylne class was commissioned by the RMYC after a series of committee meetings in 1934 when the number of members not wanting to race the 'Rivers Class' became clear. The club planned for a dedicated

class to attract more members to race from Rock Ferry to Liverpool. Class boats considered for commission were the Royal Corinthian One Design (Fambridge One Design), the Victory class and the Belfast Lough Lakes class amongst others – none of which was either affordable or perceived as ruthless enough to weather the Mersey's tidal character of varying from 4m at neaps to 10m at spring tides.

Alfred Mylne was appointed by the club to formalise plans and a specification after D. Munro & Son of Blairmore on the Clyde had quoted for five boats at a cost of £165 each from some existing drawings. By January 1935 the order was placed for the five: 1 *Mersey*, 2 *Meryl*, 3 *Merk*, 4 *Merrimac* and 5 *Merlin*, and in

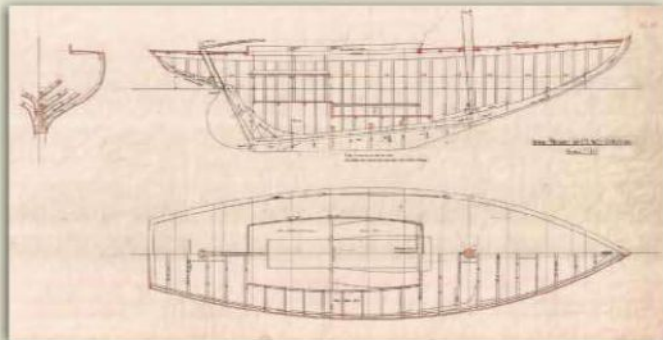


July of that year their first race took place on the River Mersey. Trearddur Bay Sailing Club, Anglesey, requested the same 'unique class' and were given permission to acquire MMs

under the condition of their names beginning with 'Tr'. After a damaging storm in 1951 the Trearddur fleet were transferred to the RMYC to be renamed under the prefix of 'Mer'.

Twenty-five years ago Kirby Farrell of the Mylne Association paid for a mould to be made using *Merrimac* as a plug and *Merganser* was born. There are currently four GRP Mylnes racing, making a total fleet of 14 boats.

Commodore David Massey has *Merrimac* and *Mermaid* in his boatyard in Wincham Warf, Northwich, under his own purpose-built shed where he has been revisiting previous owners' work and nurturing them ready for 2011. He did quickly nip out with *Merrimac* and win two cups at the Menai Straits regatta this summer.



REPRODUCTION © A MYLNE & CO ©

Mersey Mylne

3/4-rigged bermudan sloop

LOA: 24ft 10in (7.6m)

LWL: 18ft 0in (5.5m)

Beam: 7ft 0in (2.1m)

Draught: 3ft 3in (1m)

Sail area: 257.5 sqft

(23.9m²)

Meridian came in second place, her crew returning to her mooring, "with faces like yards of tripe," David Massey remarked towards me over a relentless gush of tide being squeezed through a gap quickly filled by spray between the committee boat and ours.

As George pointed out the local 'resident seal' the second race commenced. With the tide at 18.5ft (5.6m) in the channel at just about high water, the course was amended to keep craft west and inside the Rock Ferry mark. This is where trimming and weight distribution came in handy for some with the wind right on their noses.

Although closer to shore, closer to home, the tide gives you the impression you are hours away from land. When it turns it gushes at 6 knots and stays choppy for at least a good hour after high water,

"sailing Mylnes is as exhilarating as when I was introduced to them as a child, they are indeed absolutely wonderful yachts"

Ian Diamond



The crew of *Merle* with Commander Richard Baum RN at the helm

David Massey recalls his love of Mersey Mylnes

On arrival I'd hardly stepped out of the car to meet his family, writes Emily Harris, when David Massey (right) burst into boat nostalgia: "At the age of six I was given a manual of seamanship, that's really where it all started - then I couldn't stop thinking about boats. Now I can't remember the time where I was thinking about anything else."

He was still at junior school when hardboard roofing material, masking tape, sash window rope, and broomsticks were strapped together to make his first watercraft in order to cross Stockton Heath Canal. As his father watched him return he said, "Well, we better had make something more substantial, son." So David sold the 'new craft' for ten bob to a friend.

Now he owns three Royal Mersey Mylnes: *Mermaid* with Ian Diamond (due to succeed him as commodore next year) since 2004, *Merrimac* since 2007 and *Mercury* since 2008, and has collected over 20 years' worth of love for the class.

At the age of six I was given a manual of seamanship - then I couldn't stop thinking about boats"
David Massey



Mercury, above, sailed by Charles and Ian Diamond



the authority of the sea seeming to attract the ebb with such impetuousness. Dr Nicolas Jedynakiewicz helming *Merganser* with guest Cdr Richard Baum RN in *Merle* were beating up towards the south mark with sometimes good results set against strong tide, wind and decreasing depth near the shore. Not long, but short and sharp tacks won the race along with accurate leading or expert estimation.

Local knowledge is certainly either learnt fast or there's high risk for newer guest helms. George stood by in the club's launch to watch the boats pick up their moorings safely and remarked knowingly, "Well if they can't pick up their moorings they shouldn't be here." If those at the latter end of the trot missed their buoy they ran a real risk of being blown down onto the disused pier.

Ashore, back in the clubhouse, members, sandwiches, gin and tonics were swelling the drawing room as talk of race results prevailed before members and guests repairing for a formal dinner to celebrate the 75th anniversary.

Childhood memories

Susan Ritchie, great-niece of Alfred Mylne, indulged in childhood memories of using the inlets of the Clyde for sailing retreats. She shared nostalgia with RMYC members who highlighted the aim to attract younger participants to this club. Commodore David Massey and the family that is the RMYC are keen to accommodate younger people; his ownership of three Mylnes is due to his enormous affection for the class and their history on the Mersey. Massey has made the club accessible both from

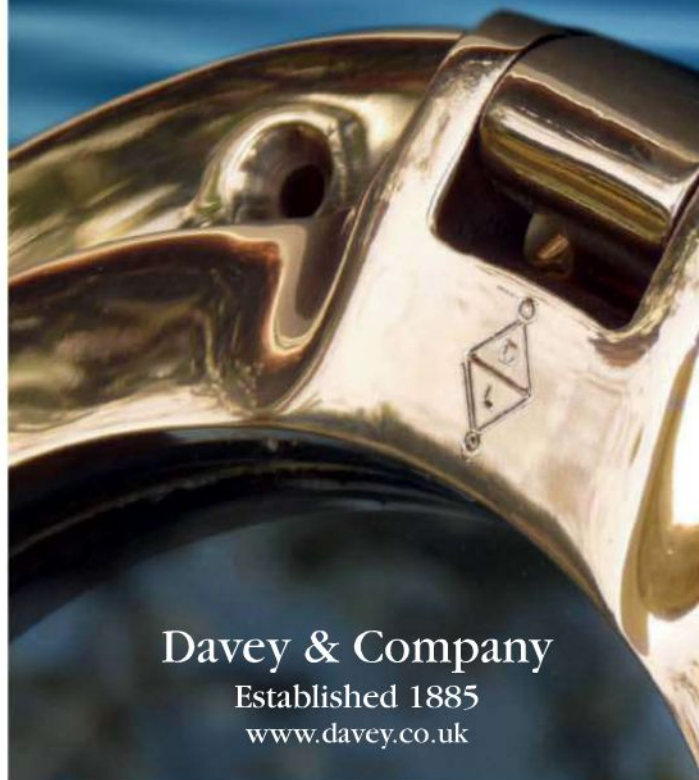
what I can see socially and by amending club rules in order to update the club. With HRH Duke of Edinburgh as patron and the Duke of Gloucester and King Harald V of Norway as recent visitors it is absolutely astonishing that club is not heaving with new members.

I struggle to understand why local Royal Navy personnel aren't taking full advantage of the exciting Mersey Mylne class and this historic clubhouse. It is free to organise a sail as British Forces personnel, even if you're not a member and it only takes 20 minutes through the tunnel to get there from their patch!

The club currently races three classes of modern and classic keelboats and is active at both club and international levels.

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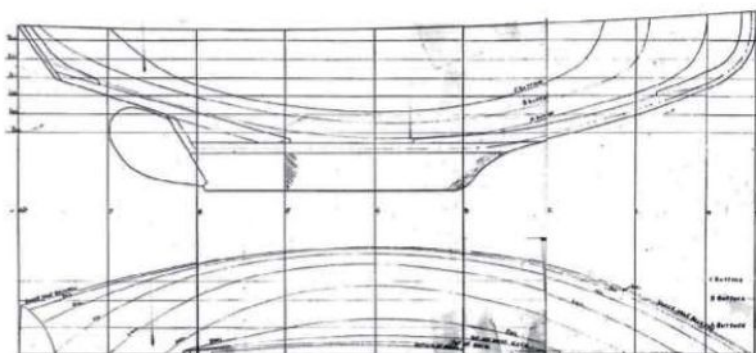
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YARMOUTH ONE DESIGNS Class of 1910

Conceived a hundred years ago, the Yarmouth One Design nearly died in 1970, but following a revival 15 years ago the original boats are still racing. *Richard Bundy* celebrates their survival

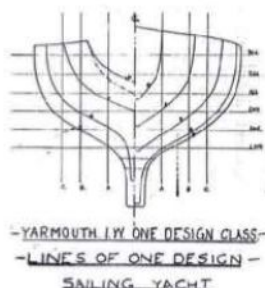


Left: Limited-edition print by Martyn Mackrill shows the entire present fleet off Yarmouth Pier



YARMOUTH ONE DESIGN

Designed: Henry Longmore
Built: Theo Wood, Yarmouth (11);
Woodnutts, St Helens (2)
LOA: 20ft 10.5in (6.4m)
LWL: 17ft 3in (5.3m)
Beam: 6ft (1.8m)
Draught: 2ft 7in (0.8m)
Sail area: 200 sqft (18.6m²)



Rule XXVII of the Yarmouth (IW) One Designs Rules and Sailing Directions for 1932 states that “one paid hand is allowed, but he may not touch the tiller during the race”. If this strikes us, in this enlightened age, as a shade less than egalitarian, it perfectly sums up the vision of Sir Arthur Cope RA, commodore of the Solent Yacht Club from 1926 to 1934 and arguably the greatest portrait painter of his generation, who first mooted a “local class of gentleman’s yacht for Yarmouth” at a dinner at the Towers in Yarmouth High Street, a hundred years ago.

Unfortunately, Y5 *Greywing* had no paid hand on board when, in 1946, she foundered while racing and the three Royal Naval officers on board all considered themselves too senior to bail. Happily, although the boat was lost, the crew was saved and each member of it went on to reach the heights of the service.



Left: Some of the fleet racing off Yarmouth
Below: *Magnolia*

Above: *Francesca* in 1936, the year the class changed from gaff to bermudan



The boats were designed by Henry Longmore, and of the total of 13 launched, 11 were built by Theo Smith in Yarmouth just before and after the First World War and two in the 1920s by Woodnutts at St Helens. They were originally gaff rigged, but went bermudan in 1936. The rig was modified again in 1959 when Roger de Quincy, who lived in Yarmouth at the time, drew a new sail plan with a shorter boom and fixed backstay instead of runners.

The YODs are constructed of carvel Canadian red pine planking, copper-fastened to steam-bent rock elm frames, with a keel of English elm and grown oak floors. The 13cwt (662 kg) cast-iron ballast keel is fastened through the keel and floors with eight $\frac{3}{4}$ inch (19mm) diameter iron bolts. The rudder blade, transom, aft deadwood and sternpost are English elm. The boats were so well built that, although the class was all but abandoned in 1970, when

Cowes Week no longer provided a race for them, every boat, apart from four lost to pilot error, proved perfectly restorable, even after 20 years of total neglect.

Craftsmanship

While a lot of the credit for this must go to Longmore, for his minutely detailed design and precise selection of materials, it is also a tribute to the craftsmanship of Theo Smith. Theo's grandsons, Stan and Colin, achieved fame with their 1949 Atlantic crossing in the all-but-open boat, *Nova Espero*.

The YOD class held its first season of racing in 1913. In 1914, the class minute book records: "On August 4 war was declared and all racing was stopped for the remainder of the season." Racing resumed in 1919, when a YOD first took part in Cowes Week, as part of a handicap race; by 1921, four boats were racing at Cowes

and, from 1934 till 1970, when interest in the class had given way to a brief flirtation with plastic, they raced as a class.

After a 25-year lapse, the fleet was re-established in 1995 at the Royal (since 1947) Solent YC. The Ys now race every weekend and on mid-week evenings throughout the season. In spite of having been rescued from varying states of neglect, the boats are surprisingly evenly matched and competition is fierce – but never less than gentlemanly.

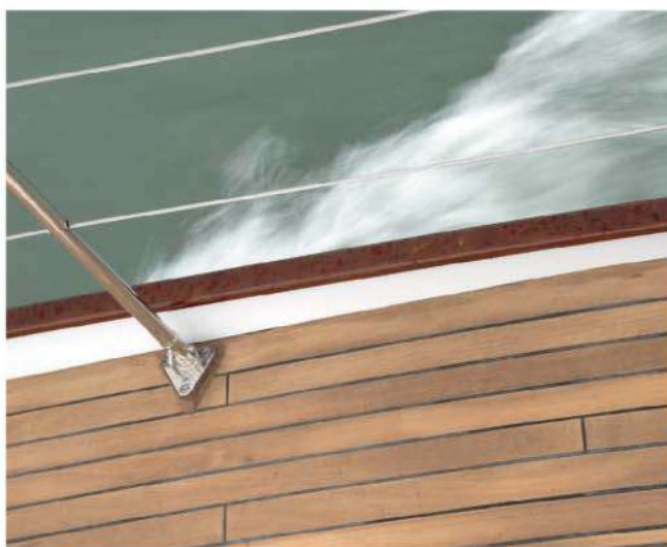
To celebrate its centenary, the Yarmouth OD class has been initiating all sorts of activities to demonstrate this most perfect of Solent racers. Anyone interested in crewing (perhaps even with a touch of the tiller!) or in the possibility of purchasing one of the YODs should contact the class captain, Chris Temple, on +44 1983 760947 or email him at chris@christemple.wanadoo.co.uk.





THE blue-green conundrum

Is an eco-friendly GRP boat possible? Jeremy and Fiona Rogers, with their activist son Kit and his wife Jessie, set out to build one, based on the enduring Contessa 32 hull. *Nic Compton* went to find out how they'd got on



Above: Jeremy Rogers at the helm of the hybrid diesel-electric Contessa 32 *Calypso*

Left: The Kebony (sustainable 'manufactured' hardwood) deck and toerail



There's not much that Jeremy and Fiona Rogers don't know about building durable production yachts. Best-known for their iconic Contessas, at the peak of production in the 1970s, they were churning out a boat a week. At the same time, they collaborated with Doug Peterson to produce a long line of successful Admiral's Cup racers.

Equally, there's not much that Kit (their son) and Jessie Rogers don't know about sustaining endangered sea creatures. Both are former activists who worked on whale research and filming vessels for more than 10 years. They met after Kit was arrested in the Galapagos Islands for protesting at the over-fishing of sea urchins, and Jessie interviewed him for news agency Reuters. The couple subsequently bought a 60ft (18.3m) ketch which was used for filming the BBC's *Blue Planet* series, before returning to the UK after the birth of their first son.

When the two generations of Rogers – the 'blues' and the 'greens' – started discussing building a family boat, there was



never really any question what the design would be, especially as Jeremy just happened to have a “spare” Contessa 32 deck that “needed using up”. What was equally clear, however, was that the boat would not be a standard Contessa, fitted out with the usual hardwoods and only running a carbon-emitting diesel engine. For both the blues’ and the greens’ requirements to be satisfied, there would have to be compromises on both sides.

Source of wood

The debate really got going over the issue of what timber to use. Tropical hardwoods were a no-no because the timber was either unsustainable or, if it was farmed, it was grown too quickly and was therefore not durable. But what were the alternatives? After some research, they discovered Kebony, an impregnated timber which is billed as a ‘sustainable alternative’ to tropical hardwoods. By cooking locally-grown timber such as pine and maple in a vat of furfuryl alcohol – a by-product of the sugar

industry – the manufacturers create a wood which is not only as durable as teak but also looks similar, even ‘greying’ to a similar colour. And, unlike other impregnated wood systems, it does not leach toxic chemicals and can therefore be disposed of without damaging the environment.

The test was whether Jeremy, the blue camp’s master craftsman, liked it. He would be machining hundreds of feet of the stuff, so it had to be workable as well as sustainable. Jeremy’s verdict was that Kebony was actually harder than teak and a little more brittle, making it ideal to shape with electric tools but harder to work by hand. Overall, he gave the wood an enthusiastic thumbs-up and reported that it made the workshop smell of molasses.

The discovery of Kebony opened the eco floodgates and made the Rogerses (of both colours) realise that there were environmentally-friendly marine products out there, but that they would have to break out of their usual habits to find them. The issue arose again over what adhesive to use

to stick the Kebony decking to the glassfibre deck. The automatic choice for most boat-builders would be the ubiquitous Sikaflex, but this product contains isocyanates, which are carcinogenic and known to cause asthma. Instead, they sourced Saba, a solvent-free sealant produced in Holland, which has the added benefit of not going off in the tube, thereby reducing waste.

Can GRP be green?

By now, the eco-boat had attracted the attention of The Green Blue, an environmental initiative set up jointly by Royal Yachting Association and the British Marine Federation. The organisation was supportive of the project, but wondered whether a GRP hull could be genuinely green, given that it uses so much of one of the world’s scarce resources, oil. It was a question I put to Jessie when we met just before *Calypso*’s maiden sail.

“It’s true that GRP is not an obvious eco-choice,” she said. “But if you think that a well-built GRP boat will last many

generations, if not forever, then it seems like a sensible use of resources. It's a lot less wasteful than flying to New York. The real issue is disposing of it, as badly-built boats end up in landfills in 10-15 years' time. But there are many Contessa 32s which are 30-40 years old and still sailing."

The Green Blue were apparently persuaded by the Rogerses' argument in favour of GRP and offered them a place at the Southampton Boat Show providing they turned the boat into a showcase of environmentally-friendly marine products. With the show six months away and a clear 'green' agenda to follow, suddenly the pressure was on. And the more they investigated, the more questions they came up against.

Hybrid propulsion

An early dilemma was the means of propulsion. A conventional diesel engine was, of course out of the question, but, while an electric engine had obvious green appeal, fitting a fixed-bladed propeller to charge the batteries under sail was anathema to the blue camp because of the extra drag it would create. The solution came in the form of Graeme Hawksley of Hybrid Marine, who has created an electric/diesel system which combines the best of both worlds. An electric motor piggybacks a standard Beta diesel engine and, by locking

the prop in reverse, turns into a giant dynamo which charges the batteries while under sail. In diesel mode, the system runs the engine at optimum revs, regardless of cruising speed, and uses any surplus power to recharge the batteries. The blue team's concern about drag was addressed by fitting a feathering prop which can be streamlined when not charging.

Once the boat was fitted with such a powerful generating capacity, it was tempting to go all the way and make it all-electric, including cooker and heads. There was even talk at one point of fitting a microwave. In reality, however, the batteries needed to feed so many appliances would have taken up too much space, so compromises had to be made. In any case, while the Rogerses were keen to put green technology to the test, they didn't want to put all their eggs in one basket. So a gas cooker was installed (albeit 30 per cent more efficient than a normal one), and a manual loo – and no microwave.

'Eco' credentials

In truth, there was no absolute 'green' standard which was applied to the project. So, while one product might be genuinely sustainable (such as the solvent-free varnish from Le Tonkinois), another might be manufactured by a company which simply



The Contessa legend

Jeremy Rogers had been building wooden Folkboats and the GRP Contessa 26 for 10 years before he made one of the biggest gambles of life: to invest in the design and tooling for the bigger boat so many his customers had been asking him for. The resulting Contessa 32 was a success from the moment the first two boats were launched in 1971. Within weeks, Jeremy won his class at Cowes Week in his boat, *Red Herring*, and the following year the design was named Boat of the Year at the London Boat Show.

It was the start of the Contessa legend. The figures say it all. In the first 10 years of production, some 500 boats were built and, by the time production ceased in 1983, some 600 boats had been built. Since production resumed in 1995, sales have been a bit slower, but the yard still has a thriving business restoring the old boats.

The acclaim proved well deserved, as was demonstrated by numerous daring voyages made in Contessa 32s. There was Decla Mackrell, who sailed 50,000 miles around the world in his *Sean-ois* in 1979-83. And Ty Techera, who sailed from New York to San Francisco in *Gigi* in 1984, making her the smallest yacht to round Cape Horn the 'wrong' way. More recently, Seb Clover at 15 became the youngest person to cross the Atlantic single-handed in *Reflection* in 2003.

But perhaps the Contessa 32's finest hour came during the 1979 Fastnet Race. Out of 58 yachts that started in Class V, only one boat completed the course: *Assent*, a Contessa 32 owned by Willy Kerr and sailed by his son Alan. In the official RYA inquiry on the disaster, the stability curve of the Contessa was used to illustrate the seaworthiness of long-keel designs compared to fin-keelers such as the Half-Tonner.



From Top: Jeremy Rogers, Willy Kerr and his Fastnet-surviving *Assent*, and Cape Horn *Gigi*

had a better 'eco' credentials. Winches fell into the latter category. Harken was chosen because, not because their product was any more biodegradable than anyone else's (though at 40 per cent lighter than earlier models, they clearly do use less resources) but because the company practices policies such as energy conservation, recycling and teleconferencing. The fact that they sponsored the Plastiki project also earned them points. Likewise Garmin, which Jessie likens to "the Google of electronics" for their uncanny ability to be ahead of the curve. An ISO1401 accreditation for sustainable management from DEFRA helped too.

"Some companies just seem to get it," Jessie says, "and some don't."

Green anti-fouling

The green camp also came up with an innovative solution when it came to anti-fouling. Steering well away from the traditional copper-leaching paints, they came up with Hempasil X3, a rubbery coating so slippery "that nothing in the foul family can really get its toes in," according to Jessie's blog. The product is most efficient at speeds above 7 knots, when not only does algae miraculously drop away, but there is a significant increase



Clockwise from near left: Hybrid electric engine; laying Kebony cabin sole; the finished effect; dropping in the oven; the Featherstream prop; batteries



in fuel efficiency. The application is currently used for commercial shipping and military vessels – not so much for its green credentials but for saving on fuel costs – and *Calypso* is thought to be the first yacht to be treated with it. Once the Hempasil has been thoroughly tested, the Rogerses will try out an ultrasonic system which is designed to scare weeds away by emitting sound waves. No, really.

Setting sail

As we headed down to Lymington yacht haven for *Calypso*'s maiden sail she looked at first glance just like any other Contessa 32 – albeit one with a solar panel on the coachroof and a wind turbine on her pulpit.

As we backed out of our berth, however, there were a couple of clues which the observant passer-by might have spotted. Firstly, Jeremy didn't bend down to change gear, but manoeuvred the boat using three touch buttons embedded in the tiller – a big improvement on the usual awkward to reach Morse controls. Then there was the silence – well, not quite, as the Featherstream prop fitted to provide 'propcharge' was in need of adjustment, but the noise was no more, at cruising speed, than a conventional diesel engine makes while idling.

With a light westerly breeze in the Solent, the electric motor immediately came into its own, giving an extra boost of speed with minimum fuss, though at our cruising speed of 4 knots, the batteries' range was just two hours – less if the engine was throttled up. That said, there are six different ways of charging the batteries, and fitting lithium-ion batteries would greatly increase the range. As it was, we eventually had to switch over to diesel when it became apparent that if we didn't hurry up we might lose our berth at the boat show!



Above: Three generations of the Rogers family cheer *Calypso*'s launch

Below decks, the varnished Kebony makes a striking contrast with the white deckhead and cotton upholstery (canvas sourced from a family-run mill in Spain). Some people will love it, some people will find it too dark, but in any case it certainly draws attention to the issue of wood and why this type has been used. More green features are in evidence in the galley, which boasts a super-efficient fridge shaped to the side of the hull, and space for recycling. But the *pièce de résistance* is the Quooker boiler which, for a small electrical input, provides instant hot water at 100°C for drinks, cooking and washing up.

There is of course a price to pay for such eco-technology, and that is the notion of simplicity. *Calypso* fairly bristles with high-tech gadgets, and almost every other locker seems to contain some gismo flashing a light at you. But perhaps that isn't the point.

While not presenting a definitive solution, the yacht raises important issues about boatbuilding methods and shows what is possible. Some of the ideas will appeal, some won't, but to merely increase awareness of the issues, is to achieve a green objective. As for the blues, *Calypso* proves that you can turn green without compromising comfort or safety.

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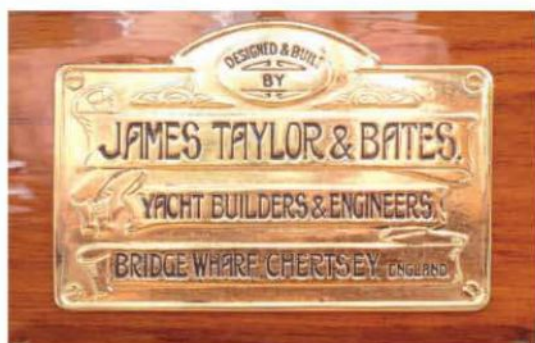
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Main picture:
Gentleman's launch
and owner
Below: Builder's
plate, engine controls
and driving seat



Rainbow brighter



A 1920 gentleman's launch with a rare, original engine won the major awards at this year's Thames Traditional Boat Rally. Report by *Peter Willis*, photos by *Ray Little*



It was possibly the last summer's day of the year; it certainly was for the boat, which was due to be craned out on the morrow. Still, sunny settled-high and blue-skied, it was just the type of weather for which this type of craft was designed. And just the weather to pootle gently up and down the Windsor reach of the Thames jotting down notes on her history while Ray Little buzzed around us in a dory, taking photos.

The boat is a Thames day launch built in 1920 by James Taylor and Bates of Chertsey, 35ft (10.7m) in length and what we'd call beaver-tailed – although the builder's brochure describes it as having a 'slipper stern', the term now used for what were once called 'sloping stern' launches, as popularised by the firm of Andrews among others.

Taylor and Bates offered a range of open launches – there were also 27ft (8.2m) and 30ft (9.1m) versions – as well as cabin launches, which started at around the 35ft length; these included *Genevieve* and *Lady Genevieve*, both at this year's Thames Traditional Boat Rally, as was the 1906 *Verity*, recently seen in the *Sherlock Holmes* film and sold in the Turks auction. The company became Bates, makers of the Starcraft cruisers in the postwar decades. It still operates at Bates Wharf, at Chertsey and elsewhere.

The firm is thought to have made no more than half-a-dozen of this particular model. This one, *Rainbow*, is almost certainly the only surviving example.

Her present owner is Adam Toop, who bought her in the early summer of 2009. "I'd seen her some years before, in the

distance, making a turn on the Bray reach. Some things just stir the soul. 'Oh god, look at that,' I'd said. I couldn't see her imperfections at the time."

In the event, these proved to be many, despite a restoration by Peter Freebody some 12 years ago. "She was not a loved boat," says Adam. "Apart from her fantastic lines, she looked sad. All the potential in the world, but not exploited."

Adam's approach is to take an enormous number of photographs at all stages of restoration projects which are viewed over and over, night and day, until ideas and opinions crystallize. "In the case of *Rainbow*, from a visual perspective, the main challenge was to address what I felt was a discernibly hard and anaemic edge that had crept into her personality. At 35ft, with a beam of just over 6ft (1.8m) and no



Above: Toasting Rainbow's four TTBR awards
Left: Beaver stern, rattan upstand and those tassels
Right: Rainbow can display quite a turn of speed



cabin or amenities, she is undoubtedly both an elegant and extravagant entertaining space. Yet despite all the qualities with which her builders blessed her, the *Rainbow* I first met had a hull that was simply too white and an interior that was hard and frankly uninviting."

All that is known of the earlier history of *Rainbow* – her name from launch – is that she was found in a barn in Suffolk in 1997, in a very poor condition and engineless. The engine, now a major feature of the boat, had been loaned to the (now defunct) National Motor Boat Museum at Basildon by her then owner, Neville Darby, who at that time arranged for it to be reunited with the boat. Identified as her original engine, it is a very rare Gardner four-cylinder petrol model, one of only two known about in the UK (a third is in Australia.)

Her restoration – re-restoration if you prefer – was completed just in time for this year's Thames Traditional Boat Rally. She was launched on the preceding Thursday, and presented with Adam's usual care over accessories and accoutrements (his PA Hayley Drewett was sharply told off when she asked if she could eat one of the apples in the fruit-bowl – "I'd selected them individually that morning and polished them all"). *Rainbow* won four awards including Best Boat.

As usual, Adam's boatbuilder for the restoration was Alastair Garland, associated with four previous 'best in rally' boats, including two of Adam's, *Islay*, the J-class tender that won in 2008, and the slipper launch *Antalya* in 2006.

A great trust has built up between the them, based on Adam's perfectionist demands and Alastair's equally high standards of

craftsmanship and his insistence on being allowed to approach the job as he sees fit. "It's either my way or no way," he says.

The procedure with *Rainbow* was their usual formula of, as Adam likes to put it, "Back to bare and beyond". In this case Alastair found a fair amount of original wood, perhaps 50 per cent. "In these old boats they always put in big planks, 9 to 10 inches in the bottom, where I would go with five inches. But you've got to leave them." Nevertheless the mahogany on oak revealed many areas of rot, or poorly filled outlet holes, and photographs of the work show numerous graving pieces let into the planks. Both the stem and, inevitably, the beaver stern needed rebuilding.

Adam decided to introduce some splining (where thin, tapered strips of wood are inserted between the planks and glued in



The driving force of Rainbow

The engine – the original Gardner four-cylinder 4BCR petrol – was taken out and handed over to Steve Dean of Dean Marine, Maidenhead. Steve specialises in restoring old engines and is sponsor of the Dean Marine trophy for best engine at the TTBR, which *Rainbow* won, through independent judging, this year. (If engines that Steve has breathed on were excluded from entering, there would be very little to present the award to.)

When Adam first took the boat out it was “hellishly noisy and vibrated horribly”. Steve did a test run, which showed the engine was running very rich and indeed very noisy with a lot of clatter. Then he stripped it right down and sandblasted it to bare metal. With no spare parts around, he had no room for error.

In contrast to modern practice, the four cylinders were not part of the engine block, but separate castings, bolted onto the block – which meant, says Steve, that they had to be very accurate.

Two of the cylinders proved to be quite severely cracked, probably due to frost damage from water left inside over winter. Welding up cast-iron is a tricky process since it cools down very quickly and is liable to ‘blow’, or as Steve puts it, “snap like a carrot”. The trick is to stitch-weld, doing a series of spots half an inch apart, then going over and over again, filling in until the cylinder is watertight. The waterjackets proved to be blocked with two inches of solid silt. The camshaft was badly worn – not surprisingly as it just went straight through holes in the block with no bearings. Steve bored out the holes and inserted bushes and made up a new shaft.

One contributor to the noise was a huge belt-driven DynoStart unit, seemingly dating from the 1950s but probably added more recently and

adding whine and whirr. Steve aimed to replace this with a more discreet electric starter motor, but was hindered by the fact that the engine rotated in the opposite direction to most modern engines. Eventually after three unsuccessful trials, he found a starter motor from a Bukh diesel, and a suitable ring gear that worked.

Then it was a matter of preparing the engine for reassembly. The brass bits were sent away to be treated, cleaned and polished; the block, cylinders and other metal parts were painted in black two-pot epoxy – not stove-enamelled for fear the heat would crack the castings – and the visible steel studs and nuts were treated with yellow zinc to stop rust. (“You can’t get cadmium plating these days,” says Steve sadly.)

The engine has been reinstalled on rubber mounts, with an aqua drive and a thrust plate in mirrored stainless steel to take the pressure off the old gearbox. Now on tickover, as its tappets dance merrily up and down, it makes little more noise than a hive of contented bees.

“Welding up cast-iron is tricky – it can snap like a carrot”

Above and right: Show-stopper: the original Gardner engine always attracts interest

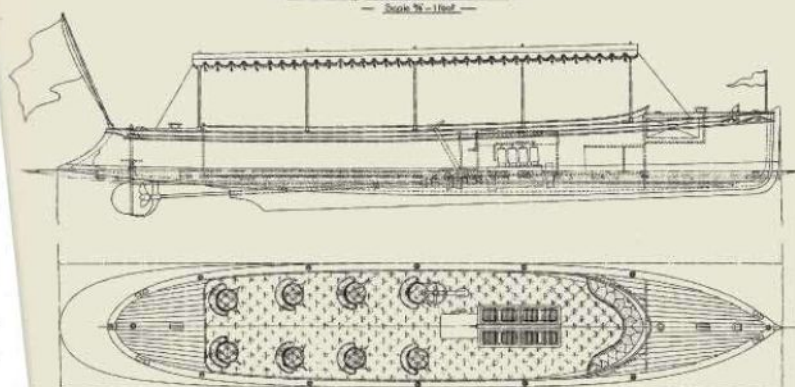




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Rainbow

Built: James Taylor & Bates, Chertsey, 1920
LOA: 35ft (10.7m)
Beam: 6ft 6in (2m)
Draught 2ft (61cm)
Price new: from £600



Above: Builder's GA drawings and brochure for Rainbow's model

Left: Adam at the wheel

Right: Boatbuilder Alastair Garland



place of caulking) to the aftermost one-third of the hull. "It strengthens the hull against the pressures of craning and a ¾-ton engine. It prevents movement and ensures a smooth finish – it's expensive but a big stitch in time," says Adam.

In addition, all the structural metalwork was removed and replaced with stainless steel and bronze. Visible fittings have been thoroughly burnished and polished.

Once the hull was made sound, as much if not more work went into the trimmings. The upholstery of the bench seats, in the bow and around the stern, is neither patterned nor buttoned – "a conscious decision not to distract the eye from more important details." The horseshoe bench seating in the stern may well have been originally fitted, despite the builder's brochure indicating eight individual button-upholstered chairs. "They would have varied the details to individual customers' wishes," observes Adam.

Another feature not shown on the brochure is the 6in (15cm)-high rattan (cane-weave) upstand that runs around the stern coamings, conferring additional elegance and an element of protection from the wind. It needed restoration and Adam recalls asking Alastair for a quote. The answer was simple. "£1 a hole." I gave up counting after about 2,000 holes.

The most distinctive feature of the boat is of course her canvas canopy, with its scalloped valance decorated with 32 tassels. Finding a supplier for these proved problematic but once again Adam's sister Annie, who specialises in haberdashery for film companies and the like, came to the rescue. She found a firm with a royal warrant which specialises in them, and was happy to discuss the mix of cotton and other fibres needed to achieve the correct sway.

While the cotton canvas weave of the canopy itself is waterproof, the tassels aren't. They're suspended on cunning quick-release clips behind the valance and in the event of rain it is the duty of every guest aboard to rescue a quota.

Period accessories

Among Adam's collection of accessories, apart from the champagne bucket and the fruit bowl, are a pair World War I army officer's binoculars, leather-cased, a 1920s silver cigarette case, and two parasols. He's particularly proud of the four hampers which fit under the aft seats and bear a small 'Rainbow' identification tag in brass. "It's tiny details like this that true connoisseurs notice and appreciate."

Inside the engine compartment, on its forward bulkhead, are ranged a selection of more practical heirlooms: a trigger oilgun,


a brass torch made by Winchester, both sourced from the USA, and an Enots greaser which belonged to a 1920s Bentley.

By contrast, the boat's electrical systems, including monitors and shore-power for *in situ* battery-charging, are bang up-to-date, though strictly concealed.

Adam's enthusiasm for this type of boat stems from a deep love of the Thames which began when as an eight or nine-year-old schoolboy he spent happy hours up to his waist in it fishing off Chiswick Mall. "I'm happiest and most relaxed when I'm on it, near it or in it," he says, sounding rather like a character from *The Wind in the Willows*.

His allegiance has shifted to the upper Thames – "no tides so you can go out in the evenings, and swim in it, and I've developed a preference for upper Thames type boats. The smell of the upper Thames is very distinctive, it's infected my soul."

And he pays tribute to the Thames Vintage Boat Club, of which he is now vice-commodore. "They've been an incredible help, and they played a crucial role in the early days by catching me before I fell out of love with old wooden boats."

Now that *Rainbow* is launched, it is "the first time in many years I haven't had a restoration project on the go. It feels odd." But with the winter snag list he's amassed for *Rainbow*, it won't feel odd for long. 

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MARINE WORKSHOP

THIS MONTH...



Christmas tree staff

Recycle an extra present for your boat p60



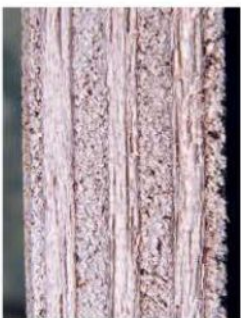
Traditional tool

The jointer p61



Building a salmon yawl in a fortnight

An Irish heritage project p62



Wood guide Gaboon

The weight-saver p66

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Yard News

Edited by Peter Willis

SOLENT

Flying a Kite

One of the new boats on this summer's Solent Raid (see p68) was this trim 21ft (6.4m) *Kite*, a joint project between Andrew Wolstenholme (design) and Colin Henwood (build), ostensibly for their own pleasure.

She's built in ply, weighs a mere 750kg (about half that of the GRP Norfolk Gypsy, also designed by Andrew) all-up with carbon fibre spars, and trails easily behind a family car. "Designing a boat for yourself is pretty tricky - you know everybody's watching," says Andrew, who skippered her on the Raid. In the event she performed "brilliantly", handling the Solent chop unreefed in a F4-5.

With her two-berth cuddy, plus a long, tentable cockpit, she's clearly a boat with appeal, but this boat's really a prototype and Andrew's now looking for a builder to put her in production. It would probably want to be in GRP, he admits, which would risk losing some of the weight advantage, but it would bring some price and production compensations.



NIC COMPTON

DEVON

Pilgrim's further progress

Restoration of the 1885 Brixham trawler *Pilgrim*, supported by a £950k Heritage Lottery Fund award (YN, CB260) is well under way at Butler & Co. The whole of the centreline has been replaced, as

well as the frames and about half the planking.

"Our first job was to stabilize the structure in dry dock, as she was going out of shape at the turn of the bilge," says Ashley Butler. "Once the

hull was properly supported, we could cut out the stem and keel, and start rebuilding from the bottom upwards. It was like taking the bottom 3ft out of a church! The biggest head-scratcher was the counter stern,

which had been altered. We've rebuilt it as we think it used to be, but slightly more complex to prevent it drooping in the future."

Pilgrim is thought to be the oldest of the four surviving Brixham trawlers.

"A four-year story began, probably the most interesting and enjoyable period in my life"

GREECE

Restoring Swedish Salana on Syros

BY HER OWNER, FREDDY IOSSIF

Of course when I saw *Salana* for the first time, it was love at first sight. She was lying at a little fishing port in Argostoli, the capital of Kefalonia in the Ionian sea. She had just sunk and had been under water for a few hours, because water had got in through a hull valve that had been left open.

Struck by her beautiful lines, I decided to buy her, and slowly try to bring her back to good condition. She was built in Östhammar, Sweden, in 1953 and designed by Erik Salander. I was given the original design of the boat (No 293) with his signature.

As I was sitting in my new toy, things started to look more serious than I had first thought. I started calling sailor friends, and all of them told me that I was in big trouble. I must admit that I got a bit scared until one friend introduced me to a young shipwright named Fondas Tazes, who lived and worked on the island of Syros.

Positive attitude

Fondas, who had studied boatbuilding in Denmark, flew to Kefalonia, and checked the boat, revealing even more problems – like most of the frames were cracked – but with a very positive attitude. Since he liked the boat he said he would be glad to take it as a project counting in my help as well, which gave me courage. From that moment a four-year story began, probably the most interesting and enjoyable period of my life.

The first big job was to replace 82 of the 100 frames – laminated oak, every fourth steam bent. We made the new ones of laminated Iroko. A new engine, a small, light Vetus 2cyl 16hp, was installed further aft under the cockpit to leave more space. It



KEVIN JONES WWW.SAILINGPICS.COM

drives the boat at 5.5 or even 6 knots, enough for manoeuvres in harbour.

We sanded off the old paint from the hull and the old mahogany planks were like new. Fondas made a beautiful teak deck over new 18mm marine plywood.

We replaced the keel bolts, changed the old chainplates for new stainless-steel ones and many other little details.

The rudder was not in good condition, so we fixed it and it is the only thing that we fully treated with epoxy. The rudder shaft had to be remade, with a new shaft tube, since the old bronze one was cracked.

Above: Freddy and friends aboard *Salana*

Right: The interior during restoration



basic; my theory is "whatever does not exist – does not break."

After this we treated the coachroof and cockpit with four coats of epoxy resin and then sprayed Epifanes varnish. The result was a deep and shiny surface that

looked like a piece of furniture just come out of the shop. The hull was painted with Hempels two-component polyurethane, giving a very good result.

All this lasted four years, on the beautiful island of Syros, with the nice tavernas, the night action, the nice people and the strong winds of the Aegean sea. But what I remember most is a couple of times when I stayed in the workshop working on the boat 24 hours continuously.

The boat now is in Fiskardo, Kefalonia, turning heads more than expected.



PATTERSONS

Spruce-up for Swallow

Swallow, the star of the 1974 *Swallows and Amazons* film, sold in the Turks auction to a group of Arthur Ransome fans, is now up in the Lake District, appropriately, at Pattersons

Boatworks. Simon Patterson generously undertook to refettle her free of charge, and International has kindly donated the varnish. She will be on the Classic Boat stand at the London Boat Show.

Boatbuilder's Notes

RECYCLE

Christmas tree staff

Put your Norway spruce to use, advises *Robin Gates*



- 1 Cut away branch stubs with a padsaw
- 2 A drawknife strips bark and knot edges
- 3 Round it off with a coffin smoother
- 4 Trim the heel, using calipers and chisel, to fit the socket
- 5 A bold, toadstool truck in ash
- 6 Instead of a sheave, the halyard passes through a hole and doubles around the treenail
- 7 The halyard cleat is hawthorn

"A feast of minor imperfections and a memento of our Christmas"

By New Year, our Christmas tree has become part of the family and we can't let it go. Rather than sending it to be chipped for compost I prune it to the trunk, to join a growing stack in the garden.

But the usual Christmas tree is Norway spruce, *Picea abies*, the traditional choice for a solid workboat spar, so I picked out one of the best-formed of our seasoned stock - evenly tapered and with a hint of a rakish curve - to make a staff for the red ensign.

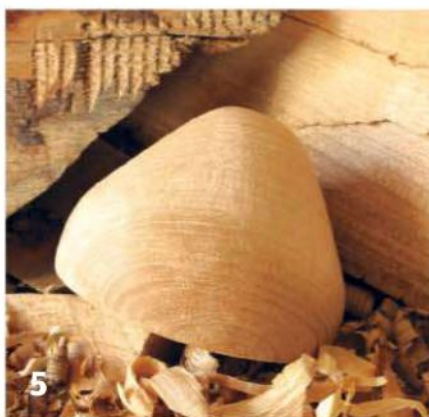
Using a sharp padsaw I began by cutting away the stubs of the branches - a lengthy job because we always choose a bushy tree! Then half an hour with the drawknife had the bark peeled and the edges of the knots removed.

Working by eye and feel with an old coffin smoother and then a scraper, the wide facets left by the drawknife were rounded - generating heaps of light golden shavings.

Scoring around the heel and paring upwards with a chisel, meanwhile gauging progress using calipers, the stick was made a snug fit in the ensign socket.

Next the truck: for that I chose a piece of seasoned ash - traditional block-making material - gleaned in the wake of highways tree-cutting some winters back. Exploiting the opportunity to create something different to an off-the-shelf ensign staff, I shaped a toadstool-inspired truck, using chisel and spokeshave, to complement the stalk-like curve of the stick. Truck and stick

*"This is the tool that will make
a millpond of the board's
resulting swell"*



were united by round mortise and tenon cut by chisel and brace and bit, then pegged by a treenail whittled from a straight-grained piece of tough hawthorn wood – this time gleaned in the wake of footpath realignment following a local cliff fall.

Instead of installing a conventional sheave for the halyard I bored a second hole in line with the treenail and doubled the halyard around that, so there would be no moving parts to fail. For the halyard cleat I again chose hawthorn, aligning the grain with the horns and shaping by eye.

With finishing coats of tung oil and a touch of sunshine to enhance its knotty texture this ensign staff is a feast of minor imperfections and a memento of our Christmas.

Traditional Tool The Jointer



BY ROBIN GATES

Just as wood and metal have made a variety of boats serving diverse purposes, the same is true of planes, from the skiff-like spokeshave to this – the mighty jointer, the Thames barge of the shipwright's tool chest.

If during a long cut the path of the rip saw has wandered, this is the tool that will make a millpond of the board's resulting swell, leaving it smooth, square and – most significantly – straight.

Whereas the coffin smoother, seen in the background, will smooth a rough surface, it will not iron out the unevenness along the length. By contrast this early-20th-century jointer by John Moseley & Son will level the board before smoothing it.

The sheer length of the jointer's stock – 22 inches (56cm) – excludes it from the valleys and confines cutting to the peaks,

shaving them down until the board is straight. The sound of the jointer's intermittent slicing recalls the rhythmic gasp of a stationary steam engine with shavings growing gradually longer until eventually they emerge from the throat as long as the board itself.

Weighing in at around 7lb (3.6kg), this leviathan of quarter-sawn beech with 2in (6.4cm) iron carries a deal more momentum than most power planers. With the right hand providing motive force it requires only gentle guidance in its progress along the board, the left thumb applying pressure to the toe while the fingers curling below the sole act as a fence to keep the plane on track.

In the 1930s, a jointer would have cost a shipwright around 14 shillings, and I must say I am grateful to the one who invested a quarter of his pay packet in this beauty.

*"This leviathan
of quarter-sawn
beech carries
more momentum
than most power
planers"*



Top: The jointer planes an edge straight and square
Left: The jointer's iron, cap and wedge removed

Building a salmon yawl in a fortnight



It was a project that evoked Youghal's history, reviving traditional skills, traditional tools and many memories and involving over 30 volunteers. Boatbuilder *Jim Horgan*, who directed the build, described its progress to *Peter Willis*

PHOTOGRAPHS: TOMÁS Ó BULMAIN



Left: Day one, lunchtime and the the backbone is set up, with pre-steamed garboards ready alongside



Right: The night class attaches one of the grown frames to the keel



Below: Mixed nails – the old ones drove in without pilot holes



Left: Jim transfers shapes using a 100-year-old oak chain mould

Right: The tools used, including drawknife and adzes





Above: The finished boat with some of the team, including Jim (with cordless drill) and councillor Barbara Murray, who secured the finance



Left: End of day one; frames in place

Right: Day two was devoted to fitting the garboards – here a rebate is chiselled out in the stem



The project was to build a salmon yawl in a fortnight, involving volunteers, as part of Youghal's involvement in National Heritage week. The original plan was to do it in the shopping centre, but in the end, Tynte's Castle, a fortified town house dating from 1450 in the centre of this Co Cork seaport, made for a better space.

It was the brainchild of Jim Horgan, of a well-known local family, though he now lives in Galway where, almost single-handedly, he's revived traditional boatbuilding through teaching and practical projects.

The yawl, 18ft (5.5m), was based on the only surviving example, built by Paddy Buttimer in 1947. The lines were taken off using a chain mould. It was to be cedar

strip-planked onto six solid frames made of grown oak (not laminated); the timber for these was not easy to find and eventually it was sourced from Shinrone, President Obama's ancestral territory in County Offaly. The tools used, nearly all traditional, were hung on a white board to provide a display for visitors as well as making them easy to find for the varying build crews. Drawknifing, for example, was an important part of the process – "easier to shape a timber by knifing it than sawing it."

The keel, stem and transom were shaped in advance to save time, and set up on day one, with the frames, and all braced to the ceiling. Six-inch garboard planks were steamed and fitted, then strip planks were

glued and nailed in place (holes were pilot-bored with a cordless drill, the only electrical tool allowed). To fill out the midships section, 'half-moon' strips, tapered at both ends, had to be used.

The boat was planked by the Friday of the first week, though "some nails were left undriven as we could not finish planking on Friday the thirteenth".

In the second week, ribs were steamed in at 6in (15cm) intervals by the Tuesday, then the addition of thwarts, gunwales and the breast hook, and a blitz on riveting.

In all some 30 people worked on the boat, in three daily sessions, morning, afternoon and evening, with many more visiting to share memories or drive a nail in.



Above: Day three and the cedar strips, glued and nailed, begin to go on



Left: Demonstrating the marking out of frames on crooked wych elm



Right: The transom, bevelled to take the strip planks

A €5,000 training grant was secured by councillor Barbara Murray. Additionally, some 700 glass negatives documenting the history of the local fishing have been digitised for the local library.

Youghal is, or was, a town of seafaring – mostly fishing – people. In days gone by, over 1,000 salmon might be caught in a day – most of them brought in on yawls. Early yawls were 26ft (7.9m) and double-ended, but before the last century they had become transomed, four-oared boats of 21ft (6.4m) – until a harbour collision in the 1940s took a couple of feet off the back of one. The shortened boat was repaired and reduced to three oars. This increased the crew's shares from the catch and soon caught on.

The project, says Jim, evoked “more memories than there are nails in the boat”. He reckons there are about 3,000 nails.

Alongside the boat, two pairs of oars were fashioned, one by Jim himself. “I think I’m the last person in the world who can make skew-cut oars,” he admits without false modesty. If you want to join him, here’s how. Out of a length (14, 16 or 18ft) of 6x3in spruce you’ll get two sweeps with 4½in blades. “Cut two-thirds of the blade, right down the middle, then the other one-third at an angle of 45°, not quite meeting the first cut. Then separate them with a chisel, carefully progressing the angle, and you have two fine, wide-bladed oars.” The shanks were converted from 3x3in square

to eight-sided by adzing – first by roughing them out with a not-too-sharp adze and then finishing with a sharpened adze. Traditionally they were not planed, but the fishermen would smooth them off with a broken bottle.

The other oars, 9ft long, were made from leftover cedar strips, laminated together, with some white spruce to produce a striped finish. “They’re very light, suitable for ladies. They weigh less than 4lb each.”

The yawl remains unpainted while plans for use and display are considered. Meanwhile, though, promising experiments with a lugsail on Paddy Buttimer’s yawl have begun. “Racing with sail and oar is the new life of the future,” believes Jim.



Above: Breast hook from a grown fork
Left: Liam Coveney and granddaughter come to drive a nail
Right: Twisting a rib into place



Above: Steam box
Left: Shaping a skew-cut oar shaft with a foot adze
Right: Riveting



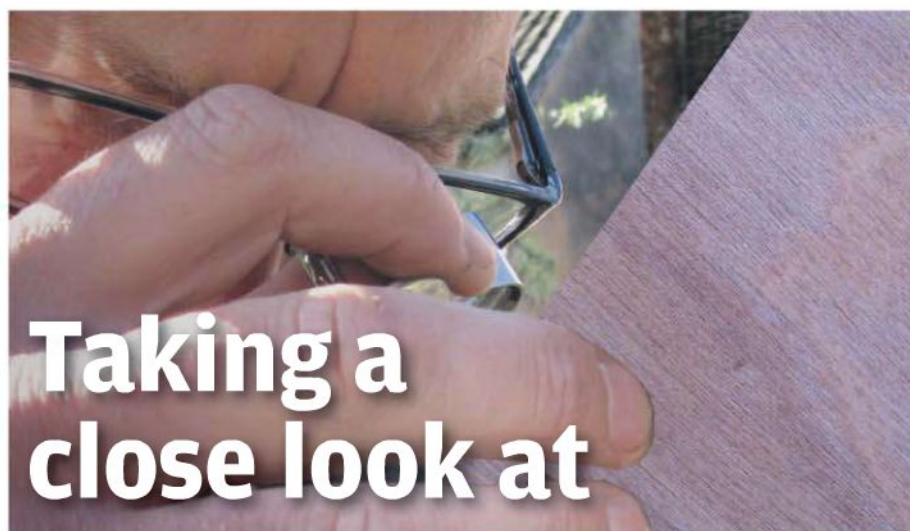
Above: Using a marker gauge
Right: The finished boat, awaiting linseed oil



Left: Jim uses drawknife on cedar laminate oar (above)
Right: Yawl and photographer Tomás Ó Bulmáin



Wood guide 2nd series



Left: Bland but smooth-textured and silky, gaboon converts well into plywood

Right: At 7-ply to the 12mm (1/2in) thickness (plus the additional surface decorative veneer), gaboon ply has quality



Gaboon

A lightweight hardwood used in ply, it has a special significance in boat construction – but also some limitations. Richard Hare and Robertsons Boatyard's Mike Illingworth explain

Gaboon's role in boatbuilding can be summed up in two words: lightweight plywood. This however should not be misinterpreted as an indictment of its quality; since it helps to reduce a boat's displacement, it's a feature valued in yacht construction, particularly in hulls designed for speed. It gives us a lighter sailing boat.

Otherwise known as okoumé (a reflection of its habitat in the former French Equatorial Africa, gaboon (*Aucoumea klaineana*) is a low-density tropical hardwood (430kg/m³, as opposed to khaya at 530 and utile at 660) available in large diameter logs. This combination makes it excellent for peeling into plywood veneers.

Although indigenous to West Africa, Gaboon plywood arrives in Europe mostly from France and, to a lesser extent, Italy. Greece also produces it. Until quite recently it was also produced in Israel, but log export bans in Gabon meant that Israeli mills have since had to diversify.

Gaboon veneers are now peeled in Gabon for home production (it was only a matter of time). French companies, however, have managed to maintain their own forest concessions and this has enabled them to

continue laminating the veneers up into plywood sheets in France. According to Robbins Timber's Richard Bagnall, the log export ban and Gabon's veneer production under-capacity means that we can expect an imminent price hike of about 5 per cent.

Gaboon has no botanical relation to any of the mahoganies, whether from Africa or the Americas.

Appearance and identification

With a narrow and clearly defined sapwood, the heartwood when freshly sawn has a salmon-pink colour that tones down on exposure to the atmosphere to a pale reddish brown. It has a medium texture and

planes/sands to a silky finish. The grain is slightly interlocked, yielding a very slight stripe figure.

Light weight will immediately alert us to the likelihood of gaboon. On examination of plywood edges we'll probably find more laminations (veneers) used in the lay-up than in, say, southeast Asian plywood, this being a fair indication of quality.

Solid samples are not available for us to include a photographic macro image here but, since we're only likely to come across it in plywood form, it would have little relevance. Suffice to say that it's diffused-porous with medium to large vessels, thin rays and little or no parenchyma.

"It helps to reduce a boat's displacement – a feature valued in yacht construction"



Plywood dinghies – Mirrors are a classic example – are built using gaboon plywood as it keeps weight to a minimum

"It would be tempting fate to use it for bulkheads that stretch deep into fetid bilges"



Left: In a 'dry' hull (GRP or wood/epoxy) gaboons low weight makes it an attractive fit-out option. Here, it's teak-faced.

Right: With teak-veneered gaboons inner ply varnished, gaboons bulkheads etc in 'dry' hulls can be finished in 'breathable' water-based exterior paints. This heads/shower cubicle is 10 years old



Where can we view it?

Plywood dinghies, Mirrors being a classic example, are built using gaboons plywood as it keeps weight to a minimum. In modern GRP production yachts it can be used for settee backs and berth bases along with their locker lids, and it will sometimes be used in preference to meranti (CB269) as it has a superior (silky) finish. It will often be used as a substrate for decorative veneered marine-grade plywood (teak-faced being a common example) as its light weight and good working properties favour it for interior fitting out.

Applications

Gaboons plywood has two distinct roles - dinghy hull construction and 'dry' hulled yacht interior fitting out, these being either GRP or wood/epoxy. It's far from ideal in clinker and carvel hulls with significantly more water sloshing around in the bilge.

In a yacht, decorative veneered or plain, gaboons plywood is best used above the sole in ventilated parts of a boat (and a boat with unventilated areas is something to be avoided on principle, wood or otherwise).

At Class 4 Natural Durability ('non-durable' in old money) it's only permitted in BS 1088 (marine plywood) for sheets that have to be lightweight. Our use of it should therefore be mindful of this, and it would be tempting fate if we were to use it for, say, a bulkhead that stretches deep into a fetid bilge where it's likely to be wetted routinely with scant opportunity to dry out.

Much the same caution applies to its use in dinghies, and an effective dinghy cover is highly desirable if it's to be kept out in the open, typically a damp dinghy park with

overhanging trees and long grass. It's worth mentioning that an ineffective dinghy cover - one that allows rain water in, traps it and then goes on to generate a humid hot-house beneath - is worse than no cover at all.

Ideally, the cover should try to include a strongback/ridge pole (an oar perhaps?) and a ventilation opening at each end, one that doesn't allow rain access. Given this minor precautionary effort, maintenance time will be reduced drastically and more time will be spent on the water.

Gaboons is an easy plywood to work with as it cuts without the breakout and splintering that can occur with meranti.

Whereas most marine-grade plywoods ('standard' use) will be heavier and may well be sold with a 25-year guarantee, gaboons ply ('lightweight' use) may be sold with a 15-year guarantee. It's worth remembering that these lives are based on high hazard use and the precautions suggested above will extend life indefinitely.

Although gaboons is best avoided for yacht hull and superstructure construction (25-year guaranteed species should be used here, khaya for example, or quality meranti) it can be used pretty much anywhere else.

It's reasonable to use gaboons ply for cabin construction only when it's properly sealed beneath an effective epoxy/mat

"An easy wood to work with as it cuts without breakout and splintering"

Gaboons Achilles heel

Just one, but major: of all the species used in boat construction, gaboons has the lowest natural

durability rating. This effectively excludes it from hull and most superstructure work (see above).

"Take particular care to prime ply edges with something that anchors to the end-grain"

laminate and, ideally, a 2-pack polyurethane paint system - and preferably with an outer lamination of 'standard' grade marine plywood.

Varnish and wood finishes

Gaboons takes varnishes and all exterior wood finishes very well but, given the limitations described above, Robertsons' practice is to take particular care to prime ply edges with something that gets in really close and anchors into the end-grain pores. Board surfaces are also given a minimum of two coats of Hempel Woodseal or International UCP before painting.

Alternatively, if the microporous/breathable paint approach is taken below decks, two coats of a water-based exterior paint like Sadolin Superdec or Dulux Aquatech, while not suitable on ferrous metals, give good results at a very low cost, as in the heads/shower cubicle shown above.

Surface sealing should be omitted (to allow 'breathability'), but board edges should still be sealed. Water-based paints don't 'yellow' as oil-based paints tend to.

Regarding varnishing, gaboons can be considered too light in colour for clear-finishing, but heavily pigmented products can overcome this. Always thin first coat. 🌐

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ON THE WATER

Voyages

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Classic Yacht
2011 Calendar
PHOTOGRAPHS BY DEN PHILLIPS

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at 45 p79



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afloat**
Double-ender in
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Brokerage
and Boats for
Sale p80



**Left: Hägar, a 22ft
Swedish pilot
boat built in
2006, skippered
by her Austrian
builder, on the
Upper Yar
Right: The 16ft
Shetland yoal
Seren Haf**



The English raid

Dinghy cruising on the Solent



Steffan Meyric Hughes went on the
first English Raid for a few breezy
days on the west Solent this summer.

Photos by *Kathy Mansfield*

Summer dreaming

I know that having Matt Newland of Swallow Boats on our stand at the London Boat Show in January is trouble - in a good way. In 2009 he offered the loan of one of his boats and I ended up taking a pretty little Storm 15 double-ender and rowing and sailing it in a 100-mile circuit around London (CB255).

This winter, the country was in the midst of its deepest freeze in 30 years - I'm sure none of us has forgotten that satellite photo of the whole country brushed white with snow. It was a good time for Matt to sell me the idea of a summer raid, which his firm was part-sponsoring, and in which he, and it seems I, would be sailing. And so it was that on a summer's evening at the end of July, I found myself, with first mate Lara and a car full of oilies and camping kit, about to set sail on another Lilliputian odyssey.

Keyhaven to Cowes

The next day, Will, one of Matt's two young boatbuilders, and I set sail in the new BayRaider 17, threading through the muddy channel that snakes its way gently past moored yachts from the pretty village of Keyhaven and into the Solent. We rapidly established that neither of us could be compared to the late Frank Dye in terms of dinghy-cruising expertise and that neither of us had a clue where we were going. One thing we did agree on though, was that buoyancy aids make great cushions, and we were just settling down to a gentle run in a light zephyr with the morning sun warming our backs when we went aground.

We came off easily enough, but I became suddenly aware of the distinguished company we were in. Not only was Matt somewhere ahead, with Lara (something



Left: The fleet stops for lunch
Above left: The GRP American whaleboat Molly
Above: the raid's other whaleboat, Collingwood, built of oak



inside told her she'd have a more competent lift with Matt) and his other young boatbuilder Ian, but we were in the company of none less than yacht designer Andrew Wolstenholme, Thames boatbuilder Colin Henwood, dinghy maestro and builder John Claridge, organiser George Trevelyan and wife Julia swooshing around on a RIB in a rather statesmanlike fashion – not to mention scores of highly-experienced Solent sailors and others who'd arrived from Holland, Russia, Italy, Austria and France to be here.

So we wanted to look good as we tacked up the narrow channel to reach the supporting Thames sailing barge *Alice* for our day's instructions and packed lunches. Soon we were away, in the Solent proper, already sizing up the competition. For competition, I should say 'company'. The raid was technically 'non-competitive', although there were a number of races around the buoys contested by the seven Swallow boats that attended.

In particular, Matt seemed keen to beat Pelham Olive, one of his clients (whose other boat is the 1903 Mylne yawl *Kelpie*) enjoying the raid on his 22ft (6.7m) SeaRaider with daughter Alexandra and son Colin. In the end, Pelham, in the quicker 22-footer, sailed past Matt, in his 20ft (6.10m) BayRaider.

Will and I were having a private race against Moray MacPhail of Classic Marine and Matt's dad Nick, in Moray's 18ft (5.3m)

gaffer *First of April*. In light airs we kept side by side for some time and then we got the oars out and started to pull ahead. Then Moray broke out his secret weapon, a spinnaker, and slowly drew away from us, heading west to Cowes. A raid is supposed to be a 'sail and oar' event, though in reality the use of oars is seen as an admission of failure with the resulting punishment of having to perform a repetitive, mechanical task – which is certainly how we saw rowing.

As we sailed towards Cowes, the wind picked up and we put the oars away with some relief. We had a bouncy ride, running straight down the wind, the boom end way above our heads, and the jib and main butterflyed out each side – not always the wisest idea, but the ballast tank was full and so we went, one hawk eye on the mainsail's luff for signs of fluttering and three hawk eyes on the activity that was increasingly meaning we had to watch our course very carefully. Gybing over onto starboard tack did little to allay our nerves as we were



"The Solent is very well suited for raid events"

George Trevelyan, organiser

surrounded by a seething mass of yachts. It was just two days before the start of Cowes Week and ageing Sigmas were crossing tacks with the Extreme 40 catamarans which were slicing one hull through the glowing emerald of the Solent while flying the other far above the water and accompanying RIBs.

The Extreme 40 fleet is always a dramatic sight, particularly with the frantic shouting from the cat crew to the RIB below. It sounded like a desperate, monosyllabic version of: "The gust's died and the windward ama is about to crash down upon your heads." We had a few close brushes with the 40s ourselves.

George Trevelyan told me later that some had questioned the decision to cruise a load of small, open boats through this amazing melee. Perhaps they were the same sort of souls that George, Folkboat sailor of the Royal Lympington, had told me about, those who "seem to think you can't cruise the Solent in anything less than a 50-footer these days."

In fact, apart from a love of raiding, it was the desire to see the Solent given back to little sailing boats, as well as drawing together local fleets like the Lympington Scows and Prams for a fuller adventure, that drove George and



"A darker thrill on a little boat where you can dip your hand in the sea"

Left: The Dutch cat schooner *Wuptem*
Right: *First of April*, Orwell Corinthian
Below: *Hubertje*, old Dutch Grundle



co-organiser Jeff Probert to stage the event. Jeff was on his own boat, one of the quickest in the fleet, a 28ft (8.5m) GRP whaleboat just 6ft (1.8) in beam.

Upriver to Folly Inn

We passed the Royal Yacht Squadron and its famous cannons to starboard in a short chop and turned up the Medina, passing the lovably ugly little chain ferry and tacking upriver, shaving the pontoons on each side in an effort to minimise tacking, as the awkward angle meant short tacks across the river and long ones upriver.

More than one soul waved to us from the banks, smiling at the sight of a fleet of little dinghies tacking upriver the old-fashioned way and soon enough we splashed ashore outside the Folly Inn pub for a very welcome barbecue supper, laid on by the pub (organised, as were all meals, by the raid), and an evening of drinking beer outside in the warm night air, with the river flowing past beside us. Will and Ian, part of our Swallow Boats contingent, proceeded to drink a quite impressive amount of beer after the rest of us had retired to tents, and ended up dancing on tables with a group of sailors dressed as French women, and later testing out the accommodation potential of the new BayRaider 17, one collapsed on each cockpit side bench.

Next day they pronounced it very comfortable, although both had a wild, desiccated air about them, falling upon their bacon sandwiches with brio. Lara and I hopped in with Matt on the 20 for the day. It had the luxury of an outboard motor, so none of this sail-and-oar rubbish for us!

Medina to Ashlett Creek

We motored slowly back down the Medina in a calm, giving a tow to a couple in one of the many Lymington Scows on the raid. Of the 39 boats that attended, no fewer than seven were GRP scows and prams built by

John Claridge, and they would ghost along beautifully in lighter winds, only losing out when it blew harder and it all came down to length and hull speed.

Out on the Solent again, a breeze sprang up, and we sailed through our raid fleet, admiring some of the boats. The Dutch *Wuptem*, one of the most unusual-looking, and perhaps the fastest, was 22ft (6.7m) of pale blue, clinker-built cat schooner. The other Dutch boat was one of the slowest, though one of the most charming: the little oaken *Hubertje*, a Dutch Grundle of unknown age, though her Dutch owner, Willem Leopold, described her to me as "very old, very heavy and very slow."

Soon we were crossing heavy shipping, eyes once again darting everywhere while Matt pulled out the asymmetric and we flew across the Solent, waiting patiently while a Grimaldi Line container ship crossed just a few feet in front of us, then running in front of two smaller coasters chasing us up

Southampton Water. Being so near to container ships, choppy waters and the sheer scale of industry and trade turns what would be a dull sail on a full-sized yacht into something with a far darker thrill on a little open boat where you can dip your hand into the sea and feel every nuance of the water as you sail through it. We felt as vulnerable as mountain climbers as we reached the mouth of Ashlett Creek, where we were due for lunch at the Sailing Club.

We milled around outside the entrance to the creek for a while before braving the channel. Shameless opportunists lined up to follow us to see if we went aground, which we did – though only through altruism, slowing down to offer a tow to a poor couple caught in the act of having to row. So we lost steerage way to the beamside breeze and got blown into the muddy shallows. I hopped over the side to push us off and immediately sank knee-deep into mud with the consistency of wallpaper paste.

Beaulieu, the Yar and home

A shower and a lunch later, we were on our way to a lovely stop outside the Royal Southampton Yacht Club's outpost on the Beaulieu River at Gin's Farm, where we pitched our tents right on the water's edge and enjoyed a sit-down supper for 100, spending the evening getting to know our fellow raiders. The next day, the raid explored the upper reaches

of the Yar before making its way back to Keyhaven. We opted to sail straight back, so Swallow Boats could trail their boats back to Wales.

George is talking about the possibility of another raid somewhere in England, in 2012. As seemingly more and more people wonder why they ever gave up the simple joys of their first boats, it will likely be as oversubscribed as this was. And, quietly, a lot more competitive than the Olympics.



NEW BOAT, BAYRAIDER 17: FIRST IMPRESSIONS



From left: Self-tacking club-boom and roller-furling on the jib; oarlocks slip in and out easily; shroud adjustment on cord



Top: The removable rowing thwart
Above: The author rowing

Designed for raiding

I'd been looking forward to trying out the first BayRaider 17 since spending nine days in Swallow Boats' smaller Storm 15 sailing and rowing around London. The prefix 'Storm' means a double ender (in 15, 17 and 19-foot models); Raiders are open, day/weekend boats with a transom: the new BayRaider 17 and the 20, now Swallows' most popular boat, and the SeaRaider 22.

The 17 is the baby of the range. First impressions are that the little'un embodies much of the Swallow ethos and she particularly takes after her big sister, the 20. Firstly, there is the light displacement that comes from her 6mm ply/epoxy build. This is not there just for sailing performance - it's also because the 17 was designed to be hand-towed on her trailer down low-tide beaches where cars can't go.

Water ballast weight-saving

Another weight-saver is the water ballast system, also from the 20. Again, it aids trailing (you don't have to tow your ballast around), and on the water you have different ballasting options to suit crew weight and conditions.

The total water capacity of 220 litres doubles the boat's weight in moments: you simply pull back a lever under the sole and the watertight compartment between sole and keel fills. We found the extra weight comforting on our bumpy ride to Cowes. Less satisfactory was letting the water out again, hard to do without a good head of speed.

The gunter yawl rig with sprit-rigged main is another Swallow trademark. Again, it

trails well (all spars fit inside the length of the hull), but has a number of obvious pluses on the water too. The chief one, for Matt at least, boils down to safety: the mainsail can be dropped for a large, instant reef, while still leaving a balanced sail plan of jib and mizzen. There are the usual yawl advantages of weather-cocking and manoeuvrability.

Shooting bridges

The ability to drop the gunter yard is a huge advantage for shooting bridges too, giving the 17 not just the shallow draught to explore the upper reaches of rivers, but a correspondingly low air draught for the progressively lower bridges that one encounters going upstream. There is a penalty: drop the gunter and you share the boat with a load of rigging, although this could be cured with the simple addition of a topping lift.

This first 17 was impressive on all counts, the only glitch being the water ballast outlet. It is easy to rig and row, self-

tacking and well-behaved under sail with good locker space - and its light weight makes it easy to handle on the trailer. A rare boon is an outboard well with room for the motor to tilt back. A sprayhood and tent are on their way to make this a great little two-man raider. Available in kit form (£4,995 +VAT) or built (£11,995 +VAT).

SWALLOW BOATS

BayRaider 17

LOA: 17ft (5.2m)
Beam: 6ft (1.8m)
Draught: 10in (25cm)
C/board down: 4ft (1.2m)
Disp: 440lbs (220kg)
Sail area: 130 sqft (12.1m²)



Swallow Boats

Tel: +44 (0)1239 615482
www.swallowboats.co.uk

Lazarette

CLOTHING

Buttoned ribbed jumper

This Henri Lloyd Bowers 80% lambswool double-breasted, buttoned, ribbed jumper is a smart take on the tunic of old. The advantage being that you can open it up to let off steam below after a freezing night watch, catching the transition between cold sweat and boiling hot without struggling out of a big jumper. The shape is also fitting to the shoulders, tucks up nicely with an extra throat button and gives a smart 'cowboy shirt' general shape, although we'd advise you to choose a size up if you have a long back or arms. £125 www.henrilloyd.com



Barbour coastal jacket

Here's a super-light, waterproof, machine-washable, drawstring-hooded jacket that zips up over the chin for coastal sailing and general wet walk wear. It has enough inner and outer pockets to empty an entire handbag into, is nice and long and passed a lengthy deck hosing test for waterproofing. The other thing about it is, unusually for something so functional, is that it looks good and has a flattering shape. £189.95 www.barbourbymail.co.uk



Cool cut reefer jacket

This reefer jacket from France is made of Aqualaine – a material which is 80% wool mixed with 20% polyamide making a very soft but also very warm cloth. And we love these at sea, as well as for going ashore. In fact we've had the male

versions of these for more than a decade and they hold their shape and the nap of the wool superbly; a bit like something your grandfather might recognise as being proper clothing! This is the Isabelle, cut for the female and available with brass or black rounded anchor buttons. It's made in France and comes from Brittany Boutique, the online store which has some superb kit at good prices. Well, good prices for the quality, we should say. With almost everything made in China these days we have got used to ever cheaper clothing, often in terms of quality as well as price. This coat is £206, but is made to last, like a classic.

www.brittanyboutique.com



Sunglasses

Winter sailing can be hard on the eyes in northern latitudes. Low sunlight can feel cool but it's still very bright. We've

been fans of the standard Randolph aviators (*above*) for some years; it's hard to find a better model for cutting glare and they are great for relaxing the eyes. Recently we've been testing Randolph's P3 model (*below*) – designed for and issued to submariners in the US Navy. These have curly arms which will hold them over your ears no matter how much the boat is rolling, and they are pleasantly retro – with connotations of the 1960s, John Lennon, Ozzy Osbourne et al. We find them easy to use with binoculars too. Aviators are from £89 and the P3 is around £99.

www.randolphusa.com



Gill Neoprene winter gloves

Dry warm hands whilst Christmas sailing? Impossible you say. Perhaps not. The seams on these gloves surpass others by using a glued and blind stitch construction borrowed from the arctic drysuits, meaning the stitching doesn't pass through the 2mm neoprene, and making them much more watertight. They have a stretchy sealed cuff and a PU palm grip for that tipping coffee cup or grabbing for the liferaft. God fobid. £30 www.gillmarine.com

Sealskinz waterproof socks

We tested the waterproofness by standing in a bath and they were totally dry. Breathability was tested by three days in Reeboks and toughness was tested by trying to get one back from a Jack Russell. It was still waterproof afterwards. The trick is a merino wool inner, a waterproof, breathable middle layer and a tough, durable outer. Make a pretty good boat slipper too. £24.95 www.sealskinz.com



Military Watch Company G10 automatic

The Military Watch Company is well known for its quartz and more lately hand-wound mechanical infantry watches, but new

for this year is an automatic 21-jewel model. Housed in a chunky (12mm thick), brushed 316 stainless steel case, this is a simple watch that can take hard knocks and is waterproof to 50m. Its simple dial is easy to read and very luminous at night. With the tough nylon strap, they sell for £129 or you can find them on eBay for as little as £85. It's not a chronograph - our test sample is making three seconds a day. www.mwcwatches.com



Not for Navigation bag

These excellent customised bags can be printed with pretty much any chart you fancy. The bags themselves are made from a tough 12oz natural canvas outer, a water-resistant nylon inner, have a big zip pocket and a nickel key clip. They are tough and the printing shows remarkable coastal detail. Pictured is the Tote bag at £65 - see website for many other designs. www.notfornavigation.com

www.notfornavigation.com



CLASSIC Bargain

Traditional GPS navigator

We all love a bargain and here's one in the shape of the waterproof Garmin 152i fixed mount gps with £70 chopped off it. It's a traditional gps navigator with course, speed, navigation data, 500 named waypoints, 20 routes, anchor alarm and a track plotter all on a 4" greyscale screen. The only thing it doesn't have is electronic mapping, so you'll have to look outside once in a while. £99.95 www.mestltd.co.uk



Cleaning kits

A pre-packaged, boat-specific kit takes the strain out of working out what you need. This one is the Deluxe (glassfibre) Boat Maintenance Gift Pack, which sells for £42.99 and contains Collinite cleaner and liquid wax as well as a second wax for protecting metal plus a microfibre polishing cloth all in a tidy drawstring bag. www.shipshape-norfolktd.co.uk



Solar-powered bilge pump

Basically it's a self contained battery and bilge pump, the power being supplied by a solar panel on the end of a 6ft (1.8m) cable and the pump being able to pump up to 360 gallons per hour through a 3/4in (18mm) outlet. It's not just the eco credentials or the convenience, it's the way it clears your mind of the constant image of your boat slowly sinking on its mooring. £210 www.ecomarine.ie



Personalised box file safe

Security on board is a very real problem, so, going by the rule that "one is drawn to what one understands", the one place where the modern thief will never look is in books. This 15in (370mm) faux leather-bound box file will keep a lot of stuff in it and, with 30 characters on offer, gives you the opportunity to write something witty on the waxed, gilded spine. Simply place it between your Almanac and vast collection of Classic Boat magazines to perfectly camouflage your valuables. £39.99 www.presentsformen.co.uk





Victualling

SMOKING, PART TWO

Hot smoking

BY KIPPERMAN (MIKE SMYLIE), BBC Food Campaigner of the Year 2004

Last month we looked at smoking in general and the two methods of curing fish in smoke – hot and cold smoking. Cold smoking works better with oily fish because the oil enables more smoke to be absorbed into the flesh.

With hot smoking, the food is cooked by immersion in hot smoke; so it's more a cooking than a smoking process. It's much faster than cold smoking because fish does not need much cooking. The temperature is around 93°C.

There are dozens of smokers on the market, from small, portable ones for anglers to large commercial kilns. Homemade devices are popular – anything from an old fridge to a biscuit tin can be turned into a hot smoker.

The time taken depends on the size and weight of the fish. A small trout, for instance, takes a matter of minutes, while whole large fish can take hours. There are no hard and fast guides for this; only trial and error will find the right answers.

Brining and marinades

Equally important is the brining. All fish are brined before smoking and then dried. Salt removes moisture within the fish whilst some salt is absorbed. This reduces the chance of bacteria and spoilage. It also draws out blood and will prevent the fish going mushy. Too little brining gives insufficient protection while too much leaves a very salty product.

The same is guaranteed if there's an imbalance between salt and water. I use a kilogram of salt in my brining tub which holds about five gallons of water. I've never measured it, but a finished brine should float a potato. Brining takes up to an hour (again, depending on size), then the fish must be hung to dry, again for up to about an hour – or overnight.

One advantage of hot-smoked fish is its ability to take a

“My favourite tool is the barrel, not because it smokes any better but because it looks better”

Right: Original Arbroath smokies from Iain Spink

marinade after brining. This is also possible when cold smoking but the effect is nowhere near the same. Various marinades have been suggested over the years, involving garlic powder, lemon juice, brown sugar, allspice, peppercorns and honey to white wine, cider and whisky. Some add these to the initial brine while others preach about a second cure of a blend of these without salt.

Biscuit-tin smoker for the boat

Then it's into the smoker. Aboard a boat this will be a small one, perhaps a biscuit tin. Inside the biscuit tin is a grid with a bit of sawdust below and one fish nicely laid out upon the grid. Shut the lid and turn the heat on and once the smoke has been escaping for several minutes (depending on size and state of fish), have a peep.

Dutchmen Rene and Bart use steel barrels to hot-smoke herring. The fire burns on the bottom while the herring are skewered onto thin rods. The skewers sit atop the barrel, over which they place hessian sacking. The sawdust is a mixture of beech and pine and the



smoking time is about half an hour. Buy them – at Klassieke Schepen for instance – and they'll supply the genever gin too!

My favourite tool is the barrel, not because it smokes better but because it looks better. An old barrel with the ends removed (keep one for a removable lid) is propped up on a few bricks set out in three quarters of a circle. The fish are hung from skewers fitted through holes in the sides near the top, after which the lid or hessian sack is fitted. The fire – sawdust or shavings – sits on the floor and smokes away quite fiercely though not as hot as the Dutch way, so takes longer. Oak is the most popular wood but fruit trees can give added flavour. Americans favour hickory while the Welsh are experimenting with tea.

Genuine Arbroath smokies

Do hot-smoke mackerel, salmon, trout, tuna, cod, hake and even herring, which the Scandinavians and Germans call 'buckling' when hot-smoked. Prawns too. My favourite is haddock, the Arbroath smokie smoked over a barrel in the correct way. It now has EU protection if smoked within five miles of Arbroath, which luckily includes Auchmithie where they were invented. Or look out for Iain R Spinks and his mobile smokery (www.arbroathsmokies.net)

Next month: Cold smoking



Hot smoking the Dutch way

Calendars 2011

Classic Yacht and East Coast by Den Phillips

Classic Yacht features this year's Westward Cup, Pendennis Cup, BCYC Regatta and Antigua Classics, while the East Coast calendar has evocative images of barges, smacks, classic boats and seascapes, all in monochrome. A3 size, £16 + postage £3 UK, £5 Europe, £9 UK/Aus



Classic Yacht
2011 Calendar

PHOTOGRAPHY BY DEN PHILLIPS

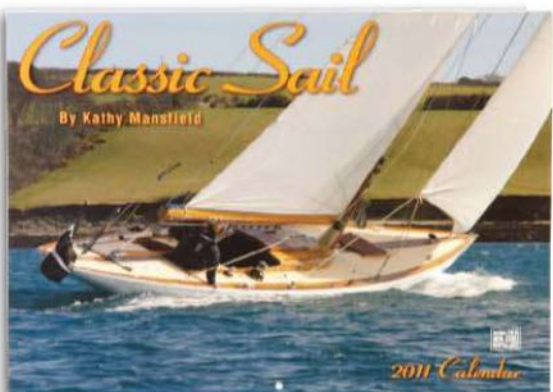


East Coast
2011 Calendar

PHOTOGRAPHY BY DEN PHILLIPS

T: +44 (0) 1621 850276

www.denphillipsphotos.com



Classic Sail

by Kathy Mansfield

Mylne, Fife (in spades), Herreshoff, S&S and others... you get the picture. A US production, with US holidays marked (Groundhog Day is 2 February), it is available in the UK at £10.99. That's *Pinuccia* on the cover, by the way.

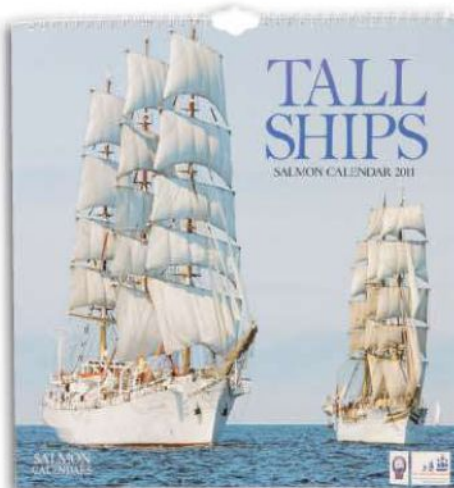
www.tidemarkpress.com

www.sailingbooks.co.uk

Tall Ships by Salmon Calendars

There are few environments that would not be lent dignity by a nice Tall Ship picture. The photos here are by Tall Ships specialist Max, with notes by Colin Sanger, and it carries the insignia of Sail Training International, as well as an inside-cover map showing the dates and host ports of the 2011 Tall Ships Races. Page size is 12¼ x 12¾in, displayed, with each page carrying both picture and month's dates. £7.99

www.sailingbooks.co.uk



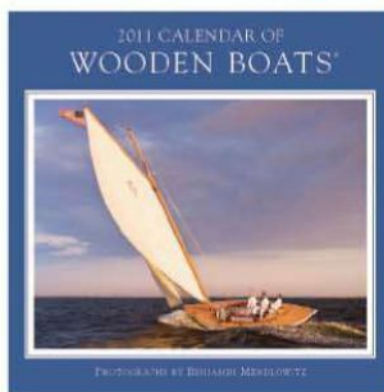
Calendar of Wooden Boats by Benjamin Mendlowitz

The new calendar offers 12 not previously published photographs by one of CB's favourite lensmasters featuring his trademark combination of stunning wooden boats, dramatic lighting, rich colour, and attention to detail. Subjects this year range from *Moonbeam IV*, the venerable 95ft Fife, to a 15ft Matinicus double-ender rowboat, via a Herreshoff cabin daysailer, a Buzzards Bay 15, the 52ft passenger sloop *Vela*, and the Maine windjammer *Mary Day*. Cover boat is *Kid II*, the new Gil Smith P-class sloop.

With entertaining and informative photo captions by marine historian Maynard Bray, the calendar fits in a 12 x 24in wall area. UK price is £12.99.

www.noahpublications.com

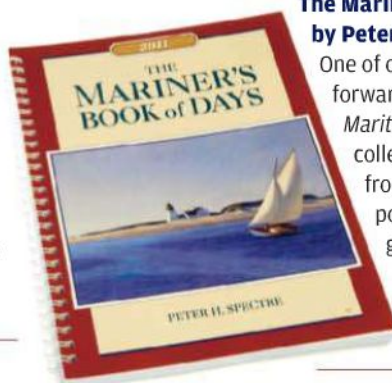
www.sailingbooks.co.uk



The Mariner's Book of Days by Peter H Spectre

One of our favourites - we look forward to it every year. Like Peter's *Maritime Miscellany*, it's an eclectic collection of nautical nuggets, from sayings to happenings to poetry to... how to make a rum grog. Great to have by your phone with a spread per week, lots of room to doodle - and moon phases! £9.95

www.seafarerbooks.com



2011 Year Planner by Claudia Myatt

Claudia Myatt's popular A2 year planner. The theme for 2011 is marine conservation, with informative notes worked around the various birds and sea creatures on the decorative panel, making it a handy guide to keep. £4.99 including p&p. There are also Claudia's cards, books and jewellery on the website.

www.starfishbooks.co.uk

Dazed Kipper



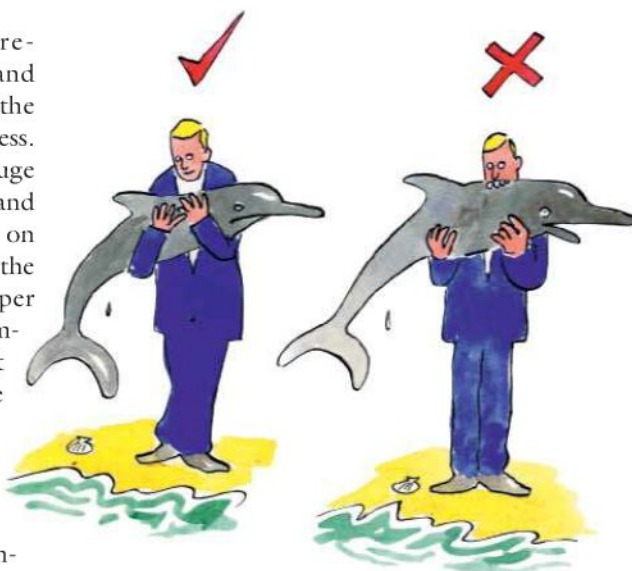
Lesson 20: Going green

Samson Post seeks advice on sustainability from Ray Doggett

Our forefathers, foremothers, foreaunts and uncles used to think the sea and its resources were limitless. Plummeting fish populations, huge rafts of plastic in the Atlantic and Pacific gyres, and globs of tar on Gulf beaches show this not to be the case. Here at the Dazed Kipper Academy we are anxious to promulgate a view of seafaring that does not involve destroying the thing we love.

It has therefore been a real joy to welcome various award-winning schemes that show a passionate concern for our common future. It is now possible, for instance, to recycle your oilskins. These are handed in and flown back to Japan, where cunning operatives remanufacture them into more oilskins, or possibly toothbrushes. We would also draw the attention of ecologically conscious students to the new Suppositoire Enorme by Phallocraft of Hamble, a motor yacht of outstanding green credentials. Among its most carefully-considered features are a walk-in freezer floored with sustainable rafia matting and a tuna tower built with aluminium smelted by electricity from the company's own dedicated waterfall-powered hydroelectric system in Guatemala. And one need hardly mention the Academy's own website, currently under construction. To be called Bluewake Greenwash.org, it will be instrumental in activities such as sea-horse preservation, cleaning up the proxy EU Mauretanian fishery, and telling undersea volcanoes to stop it, now.

Of course we are not the first seafarers to emphasise the importance of green practices within our favoured element. Mariners down the ages have been aware of the dangers of grounding on their own beef bones and



"...a motor yacht of outstanding green credentials"

drowning in their own sewage during periods of calm. What, then, of green practice during the transitional period between the Age of Sail and Right Now?

God knows. But luckily, we can enlist the help of Ray Doggett, Master Mariner, tugboat skipper and philosopher extraordinaire. Ray, can you tell us your view on green practices at sea?

Green? Like, bit of a sea, bad colour, head in a bucket, up she comes?

No, Ray. We are talking sustainability and the preservation of the planet's climate.

Stainability, I dunno, but if you tow it over the side for a while most stains

will come out, or anyway you rinse off the worst of the chemicals. That climate stuff, well, that does bring back memories, I should cocoa, though I did not know you knew I was third mate on the *Planet*. Coaling, we was, in Bombay, and I had this liddle stevedorette down in the hold by the fans, and she got her dhoti or whatever caught up in the forced draught fans at the finish, and it got in the bearings and the unit packed up and there we were in the Bay of Bengal with no fans, only the Notices to Mariners to wave around and make air currents with to keep the smell of the Chief Engineer off of you. Dear me that was hot, and me with a dose of the –

Thank you, Ray. This is not precisely the point. The readers would like to hear your advocacy of clean-seas policies, based on your life experiences.

Well, I used to run one of them rubbish barges that took away the stuff from London, up by Chelsea Bridge there.

For recycling?

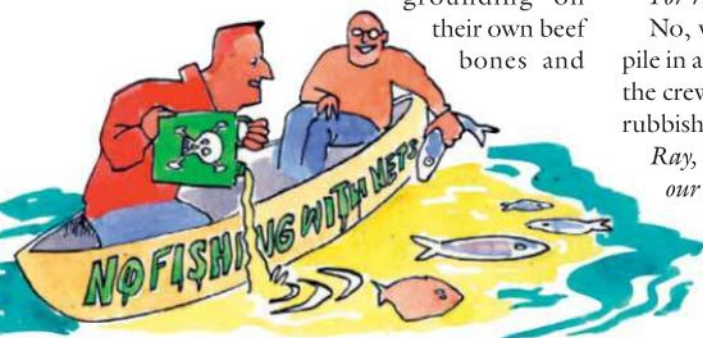
No, we had a liddle Cortina on the foredeck. We used to pile in and drive round the pubs with the tobacco we got from the crews off of the Dutch incinerator ships we was taking the rubbish to. Excellent business, we did.

Ray, I want you to tell the readers what you see as the future of our seas, with particular reference to sustainable practice.

Oh, ah, I had one of them but the wheels fell off. Wait till I chuck this rubbish over the side, and buy me a drink, and I'll tell you. Mine's a rum.

No way, Ray.

Oh, ah. Have it your way, then.





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Ventilator Glazed Gunmetal

£173.92

A versatile gunmetal vent with 2 glazed segments in the top admitting both light and air. Fitted with "T" handle.
Inside dia 114mm, Flange dia 178mm, Height 65mm



DA2452-GM

Sorensen Ships's Lamp **£227.33**

This lamp is typical of those used aboard the great sailing ships of the late 19th century.
The present design of the Ship's lamp was re-introduced in 1989 as the "100 year lamp" (100 year anniversary of Danish ESSO). The lamp is fully gimbaled thus allowing it to be used in heavy seas. Hand polished and lacquered brass. Burning time is approx. 9 hours.



DA3126

Complete Deepframe Gunmetal Decklight

Designed to bring natural light below decks, these prisms are solid glass with bronze frame suitable for thin decks. Also available with flat frames and rebated glass for thick decks.



DA2414-GM-225	9 x 3"	£79.09
DA2414-GM-250	10 x 3 1/2"	£111.56
DA2414-GM-300	12 x 4"	£132.52

Copper Nails and Roves

We carry a large selection of flat head and rose head copper nails from 14 Gauge to 4 Gauge 5/8 Inch to 6 Inch. Please see our website for more details



£2.99
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Getting afloat



VESTA

Double ender delight

Believed to be a Colin Archer design, *Vesta* was built in 1892 for the King of Denmark in the Lautrup yacht yard in Copenhagen, and went on to act as the flagship of the Royal Danish Yacht Club until the mid-1960s, winning a number of races during her career.

The 70ft (21.2m) LOS cutter with a 15ft 1in (4.6m) is newly restored with her original oak hull, oak deck and deck fittings; her cutter rig has been reinstated from the original drawings. The new interior has a more guest-friendly layout with two en-suite cabins and crew quarters for two, as opposed to the old four-cabin layout. A good-sized chart table remains in the saloon and a new 120hp diesel has been fitted to power her 34 tonnes through the water. Lying Greece, €650,000

Tel: +30 22410 01000 www.aloyachting.com

DAYDREAM

A little dream boat

This little sloop was built in 1939 by Hampers of Fareham to a design by CR McKilliam, with much input from her doctor owner.

She's 23ft (7m) on deck and 7ft (2.1m) in the beam with raised topsides for good cabin space – if only of sitting height.

A *Yachting World* article at the time lauded her performance: she pointed well and tacked under jib or main alone.

Other plusses are a lack of running backstays, a good-sized cockpit, teak

build, new engine and sails, just 3ft 6in (1.1m) of draught and good light-air ability with the genoa.

Lying Falmouth, asking £8,500.

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THALIA

Harrison Butler by Feltham

The 26ft 6in (8.1m) cutter *Thalia* was designed largely by Harrison Butler but with alterations requested at the time of building by her original owner.

She was built by Harry Feltham of Portsmouth in 1939 and launched in 1945. By 1996 she was on the hard at West Mersea in Essex, the worse for wear after abandoning her mooring in a storm.

During the winter of 1996-7 she spent four months or so with boatbuilder Jonathan Butler, who brought her back to life with new planks, recaulking, new bowsprit and



bumpkin and much other work. She's also had quite a bit of work and new kit since then.

She's of pitch pine on rock elm and oak with traditional decks of canvas-covered pine. Broker Barney Sandeman states that her condition today leaves her

with "scope for some cosmetic enhancement" but that she's fundamentally sound and ready to go, together with a 2004 Beta diesel. She's lying in the UK and asking £23,000.

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Class notes

Loch Long One Design

BY VANESSA BIRD

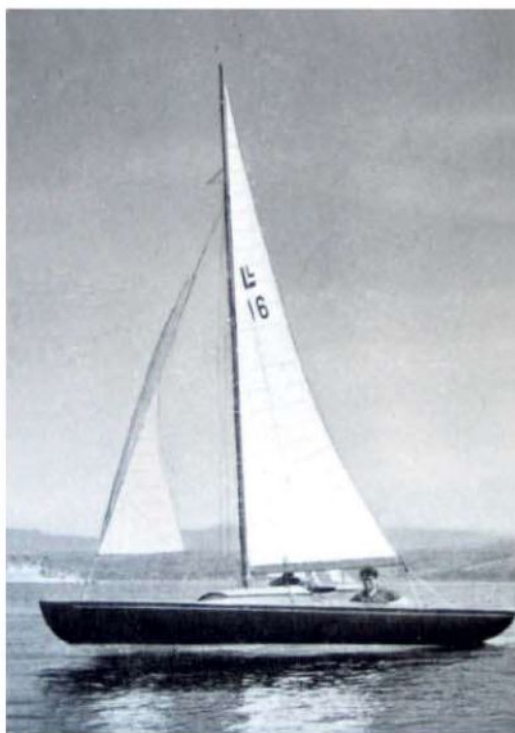
This Scottish design has Scandinavian roots. The Loch Long One Design (LLOD) was launched in 1937 after members of Loch Long SC decided that a new class of affordable, one-design keelboats was required to replace its fleet of aging dinghies. The 18ft (5.5m) fin-keeled, Janne Jacobssen-designed Stjärnbåten was suggested as a possible replacement after one of the club's members, Ian Campbell, spotted them during a visit to Sweden. It was initially rejected, however, as, although the design fitted many of the club's requirements, its transom stern and clinker construction did not.

James Croll saw potential, though, and made modifications – changing the hull from clinker to carvel, altering the rudder shape and drawing out the transom stern into a long counter. Not only did this increase length overall to 21ft (6.4m), but it provided somewhere for a permanent backstay to be attached. The design was accepted by the club and, subsidised by James Croll, Robert Colquhoun was commissioned to build the first five.

Built of Oregon pine on oak, the LLOD was comparable in performance with the International Dragon, a class that had established itself on the Clyde the previous year, and by 1938 the fleet had increased to nine. The Second World War and the subsequent loss of three LLODs in a fire in 1940 (see sidebar) curtailed further growth of the class, however, and it wasn't until 1947 that it began to re-establish itself. Following the formation of the

Loch Long Owners Association in 1947, building restarted with Cove-based Bert Shaw and Alexander Robertson & Sons of Sandbank each building eight, and James Rodgers of Glasgow commissioning the building of three more.

Despite significant interest, though, the class was nearly split in the early 1950s. The loss of the original lines plans in a separate fire in 1940 led to both Bert Shaw and James Rodgers taking lines off *Roma*, No 11. However, despite being lofted from the same boat, construction differed, and according to Rodgers, Robertson's LLODs with their spruce hulls and 732lb keels "violated the specification in every conceivable form". He argued that the class was now made up of three different versions of the same design, the Colquhoun boats being different again, and called for



the Robertson's boats to be expelled from the class. It took two years of discussions before it was agreed that they should remain in class and the rules altered to accommodate them.

The class continued to grow and by 1953, following the standardisation by David Boyd of Robertson's, the fleet numbered 30. Interest had spread south, too, to the River Alde in Suffolk, with Pamela Cockburn ordering *Thistle*, No 30, from Robertson's as a replacement for her Lapwing dinghy. By 1957, *Thistle* had been joined by three more, and today Aldeburgh YC boasts the largest fleet of LLODs, with 44 boats.

The class saw rapid expansion and by 1966 claimed to be the largest class of wooden one-designs in Britain, with 125 boats on the water.

Escalating costs of new wooden boats, however, as well as the spread of GRP, curtailed further expansion, but since the mid-1990s the class has seen more interest and new boats have been built in Aldeburgh, including several in strip-plank. In total, 138 LLODs have been built since 1937, by 11 yards. Over 70 are still sailing, split between Cove, Gourrock, Largs and Tighnabruaich in Scotland, and Aldeburgh.



LOA: 21ft (6.4m)
LWL: 15ft (4.6m)
Beam: 5ft 8in (1.8m)
Draught: 2ft 6in (0.8m)
Sail area: 160sqft (14.9m²)
Displace: 1,200lb (544kg)
Designer: Janne Jacobssen
James Croll

Nicknames

The LLODs have two nicknames: on the River Clyde they are known as the 'Wee Dragons' because of their similarity to the International Dragon, while on the River Alde they are often referred to as 'Geriatric Dragons', because many former Dragon sailors now sail them as they are less demanding than Dragons.

Only seven lost

Of the 138 boats built, only seven have been lost. *Lindy* (No 1), *Melita* (No 2) and *Rosette* (No 5), all of which were built by Robert Colquhoun, were lost in a fire in 1940 at the yard of D Munro & Son at Gairletter on the River Clyde. A second fire destroyed all the design's lines plans.

Luxury items

Minx, No 10, built in 1938, was banned from racing until 1946. Built by Colquhoun for James Croll, her cost was twice that of a standard LLOD and she was considered a 'luxury' version, with a significantly lighter hull and heavier keel.

Original cost

The boats built by Robert Colquhoun originally cost £66, £234 cheaper than a new International Dragon. In 1963 a Boag-built Loch Long One Design cost £495, including sails.

www.lochlong.org.uk



Loch Long No 117

Boats for sale

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Norfolk Gypsy

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Pretty Gaff Cutter

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Classic Yacht Brokers



50 ft Fred Shepherd Yawl 1939

Fred Shepherd designed yachts were renowned not only for their great beauty but more spacious accommodation than could be had in most boats of the 1930s - and perfectly demonstrated in this case. In his book 'Oyster River' George Millar gives a wonderful account of his short-tacking AMOKURA with ease up the narrow tidal channels and rivers of Morbihan in the 1960s - she has moreover been maintained in beautiful condition with appropriate refits and updates ranging from bronze floors and refastening, all of which are well documented. **£245,000 Lying Spain**



67 ft M Stevens Lunenburg Schooner 1980
Four generations of the Stevens family have been hand crafting schooners and RAINDANCER certainly hails from a place where the wooden schooner has endured as a proud symbol of a seafaring people. As one would expect this yacht is well proven both as a manageable family boat as well as on charter with a crew - adapted from the earlier fishing schooner there is something very reassuring and dependable about them that is surely evident in RAINDANCER.

\$580,000 Tax not paid Lying Caribbean



58 ft Alfred Mylne Bermudan Cutter 1931
Designed by Mylne in 1930, this yacht excelled as a cruiser racer - EILIDH was still breaking course records in 1994! Found by her French owner in 2001, she underwent a very sympathetic, but total restoration... now darling of the Mediterranean classic circuit, certainly with all the Mylne trade marks of beauty, proportion and speed, but fully equipped again to cruise and race in incredible style.

€635,000 Lying France



42 ft William Fife Gaff Cutter 1903
William Fife III designed EVA to the Second Linear Rating Rule, but she has the dimensions of an International 8 Metre. Sympathetically restored for her re-launch in 2003 and well known on the Mediterranean Classic Circuit - adored by lovers of classic yachts; sometimes winning her class and always in the running for the Trophee au plus beau. EVA is an exquisite example of a vintage yacht.

€440,000 Lying Spain



45 ft Philip Rhodes Bermudan Sloop 1953
Incredibly beautiful! - built by Abeking & Rasmussen and the yachting press at that time labelled her; fast, comfortable and seaworthy. UNDINA has become famous in print and on TV, but more importantly her owner's passion has left her tastefully and totally equipped for cruising and optimised for winning on the CIM Mediterranean Classic Circuit - This season she has taken a series of firsts to win her class and the Classic Division at the Marseilles Les Voiles du Vieux Port Regatta.

£230,000 Lying UK



48 ft Sibbick Yawl 1906

A design by Charles Sibbick, built of pitch pine on oak at his Cowes yard, and completed by Fay of Southampton (later Camper & Nicholson) in 1906. That this vessel belonged to the same family for over 70 years speaks volumes.....both yacht and her owners have benefitted. THALASSA is still wonderfully original - full of interest and the atmosphere of her age, her simplicity is striking and great care has been taken to keep her character. For a vintage yacht this design has proved to be safe and easy to sail, both in her racing days and more recent summer cruises.

£105,000 Lying UK



46 ft Nicholas Potter California 32 Sloop 1951
The California 32s were formidable racers and comfortable cruisers - designed by Nicholas S. Potter, AKA the "Herreshoff of the West". ANDALE was the penultimate of eight built between the mid 1930s and 60s. They were often cover girls in the US West Coast yachting press and the first seven won 14 out of 16 "Sir Thomas Lipton Cups" from 1948 to 1964 subsequently dominating most other West Coast races. ANDALE herself won the trophy four times.

€185,000 Lying France



37 ft Illingworth Maica Sloop 1963

John Illingworth often thought of as the founding father of modern ocean racing involved himself with more than five hundred designs. The highly successful Class III French ocean racer MAICA, which spawned a class of sister ships, was typical. CHAMOIS has been carefully and generously restored - the extensive work included a new engine, all new rig, new teak deck, all new systems and interior (plumbing/electrics & navigation)

£48,500 Lying UK



43 ft Sparkman & Stephens Sloop 1963

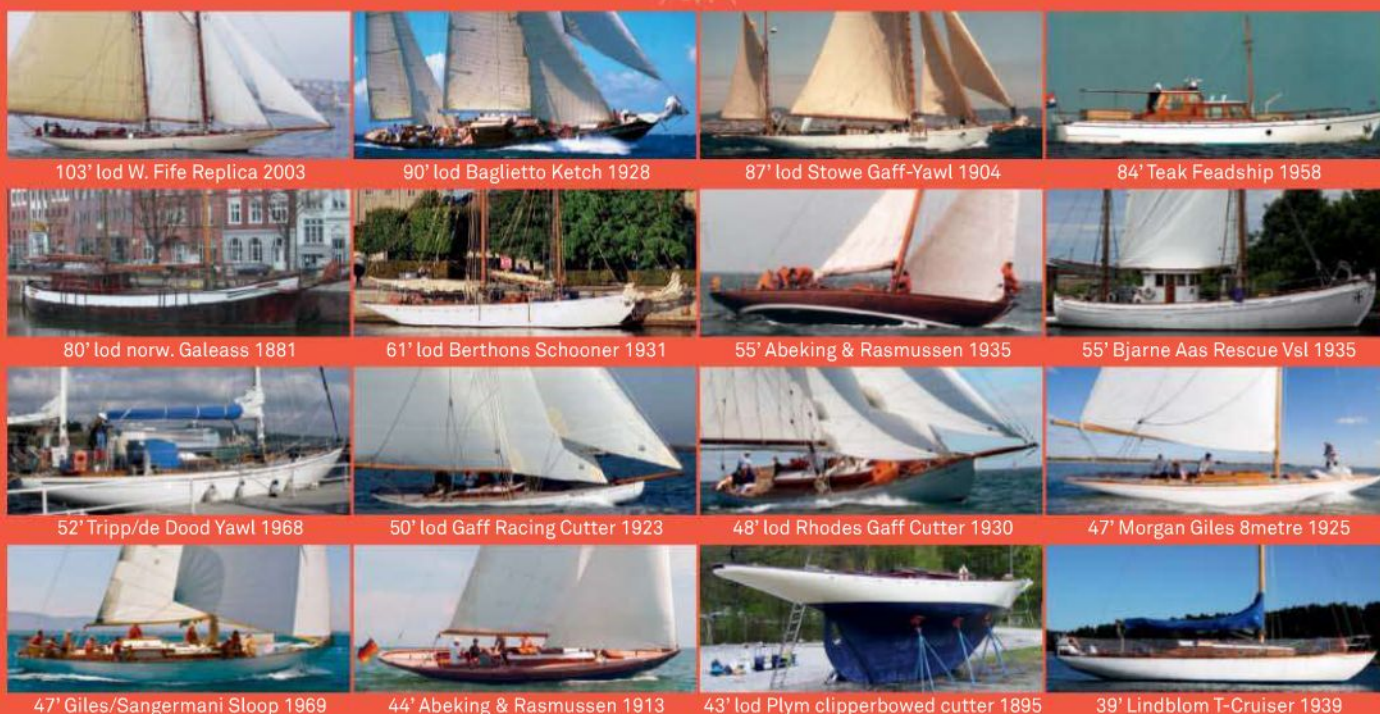
CLARION OF WIGHT was launched as a state of the art offshore racer, thankfully at a time when beautiful boats were still a by-product of the designer's quest for speed and interiors could still be friendly and accommodating - she remains much loved by her owners (of over 15 years) and certainly fast enough to hold her own in a modern or classic fleet. For many her name and pedigree will speak for themselves - A magnificent all rounder with a Fastnet win to prove it!

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32ft Nobby Prawner, 1922
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40ft Shuttlewoods Ketch, 1957
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35ft Camaret Crabber, 1992
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36ft Sailing Smack, 1909
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28ft Heard 28, 1996
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35ft Holman 35, 1963
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Fisher 46 - 2007

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Office: Palma / Ref: 25251

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SHPOINTZ Sitting Bull Schooner - 1989

€ 390,000 (Tax Paid)

Office: Port Napoleon / Ref: 19160

This Gaff Schooner is very strongly built with a high level of quality. The interior wood work as well as her rig give this nice unit a very traditional touch. Her double drop down keel and her twin screws gives her surprising mobility. She is in very good condition.



Classic 52' Gentleman's Motor Yacht - 1963

£ 175,000 (Tax Paid)

Office: Brighton / Ref: 22815

Refitted in 2000/2 with no expense spared (Over £350k spent!), and further additions and major servicing done in 2009. Powered by Twin GM Detroit V8 185hp diesels. She sleeps 6 in luxury, with en suite facilities, fore and aft. The level of craftsmanship and attention to detail, in the original build and refit is remarkable.



Camper & Nicholson Motor Yacht - 1960

£ 175,000 (Tax Exempt)

Office: Lymington / Ref: 23846

Camper and Nicholson Motor Yacht built in 1960 to the designs of G.L. Watson. This boat has had the same meticulous, highly professional and "traditional" skipper during this ownership and this is evident throughout when visiting the boat. The current owner has travelled from Northern Scotland to Turkey and would love to see another family take her on and explore even further.



Fairey Huntsman 31 - 1969

£ 69,950 (Tax Paid)

Office: Mercury / Ref: 25398

Fairey Huntsman 31 built in 1969. We at Ancasta are very fortunate to not only have this superb Huntsman for sale but also her sister vessel from 1971 that is berthed alongside at Mercury Yacht Harbour on the Hamble River. This boat is in superb condition with a very high level of care and maintenance throughout her life that is a joy to see.



Hillyard 17 Ton - 1935

£ 67,995

Office: Brighton / Ref: 25288

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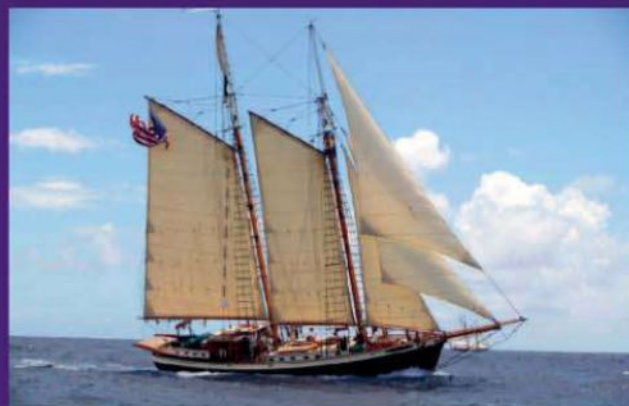


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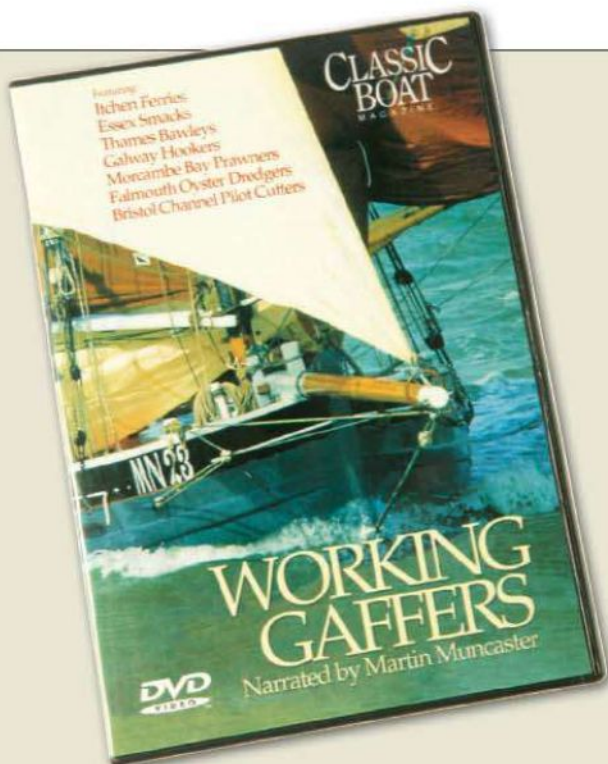


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And could this excellent example be the boat we select as our Restoration of the Year?



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Ed Kastelein built the schooner *Eleonora*, replica of *Westward*, and then sold her and did it again with an even more famously-named boat

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LETTER OF THE MONTH supported by Old Pulteney Whisky

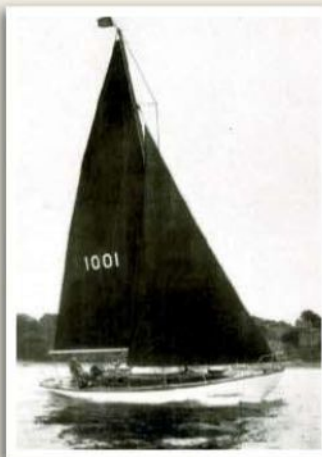
Fresh Breeze: designed by Uffa with piano and saddle

I was very interested in the letter of Trevor Marsden (CB268) regarding *Fresh Breeze*, the Uffa Fox-designed 48-footer.

In about 1955 I was an apprentice at the Bristol Aeroplane Co at Filton, Bristol, and a fellow apprentice and I were fitting out a 16ft (4.9m) Sharpie. We desperately needed spars and a pair of oars. These proved difficult to find so one evening we decided to go to Highbridge and see if the famous Harold Kimber could help us.

Kimber's little yard was located in the most unlikely place at the end of a very muddy creek. His cottage had an old clinker boat with the bottom cut out for a porch. On arrival we were asked in; the whole family were sitting at a large table over their evening meal, Kimber at the head. We made our enquiry, we were given cups of tea and asked to wait. After the meal was finished, we were led through the rear of the cottage into the yard, and Kimber proudly showed us the magnificent yacht, which was in grey primer. It was *Fresh Breeze*.

Uffa had designed the yacht at the specific request of Bill Morel of the Anchor Hotel at Porlock Weir who had owned the Bristol Channel pilot cutter *Breeze*, which was still at Porlock until quite recently, in a derelict state.



Left: The 20-ton cutter *Fresh Breeze*, designed by Uffa Fox for the rough and tumble of the Bristol Channel
Right: Uffa Fox in the saddle seat of *Fresh Breeze*, which swivelled to suit all angles of heel



Unfortunately Bill Morel died before the yacht was completed. Uffa liked her so much that he bought her for himself. This was the yacht on which the eccentric Uffa had a horse saddle as the helmsman's seat; there is a photo and an interesting account of the sail from the launch at Highbridge back to Cowes in Uffa's *Sailing Boats*, published in 1959. It also has a wonderful description of the yacht, which had an upright piano which converted into a cabin table.

The yacht was later owned by Admiral RL Fisher RN and was successful racing and cruising in the Baltic, her Bristol

Channel requirement of low rig and shallow draught and long, straight keel to take the ground proving a great success.

I came across *Fresh Breeze* several times in the 1970s on a mooring off Parkstone Yacht Club in Poole Harbour. Lloyd's Register for 1977 lists *Fresh Breeze* as owned by Arthur T Nicol and at Dartmouth and she was ketch-rigged (altered from a sloop in 1964).

I too wonder if she is still afloat. Harold Kimber was one of the finest builders and she was planked in larch. So I imagine she is lying somewhere to this day.

Peter Ward, Poole

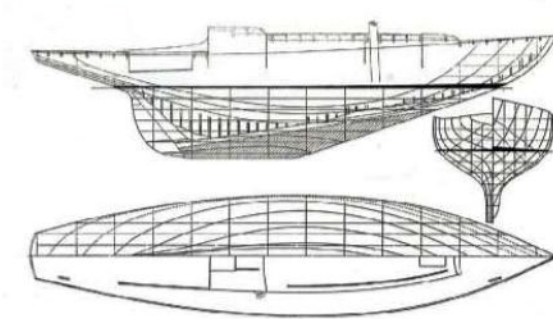
More Fresh Breeze memories

I felt quite a 'blast from the past' when I read Trevor Maslem's enquiry (CB268) concerning *Fresh Breeze*.

I certainly remember her; she had to put into Barry on her maiden outing. At the time I was running a small boatbuilding and repair business and Harold Kimber had been a very kind friend and something of a mentor to me as a young man.

As far as I recall, something minor had gone wrong – maybe a fouled propeller. Harold asked us to give them a hand – he was onboard with the owners and the great man himself, Uffa Fox. The owners were Lewis and Ted Alexander, two of three sons of Lewis Alexander, the Bristol Channel pilot of *Kindly Light* fame.

In the banter that went on aboard I have a recollection that she was referred to as a bit of a lively lady and somebody thought that it might be a good name for



her. I don't know if it was ever seriously taken up but maybe she was renamed.

Norman Alexander, the third brother, owned a Harrison Butler cutter named *Tramontana*, recently for sale in *Classic Boat* (CB267), and on his retirement, some years ago now, he berthed her on the Helford River; that might be something of a clue as to where *Fresh Breeze* ended up because they were heading for Falmouth when she left from Barry.

I saw *Fresh Breeze* in several stages of construction when I visited Harold at Highbridge and she was a magnificent example of his skill.

George Reeves, Twickenham

Some conflict of recollections here. Lloyd's lists Fresh Breeze from 1950, pre-launch, onwards, but with no mention of the Alexanders – might they have been merely prospective purchasers? Ed

Pascual Flores and life in The Onedin Line

I was most interested to read the piece on Peter Gregson in the last issue, and, particularly, the mention of *Pascual Flores*.

In late 1979 the then Avon County Council became interested in the idea of sail training for youngsters in the county and set up the Nova Sailing Trust, which bought *Pascual Flores* from Mr Gregson. I was appointed as her master.

She was brought up to Bristol, and our first concern was to get her ready for filming in *The Onedin Line*, the popular seagoing TV series. We were to film in Gloucester Docks in early March 1980, and she was then due a few days later in Falmouth, where a tropical village had

been built on one of the jetties. The weather was not good, but the Bristol Met Office told me of a likely window between two systems which would give me time to get round Land's End.

Off we went and had a steady, but rough, passage to Windy Corner. During the course of this we lost some caulking and so leaked a bit, and I decided to

divert into Newlyn. The Coastguard suggested the Penlee Lifeboat should stand by, and I was very glad to see her. In Newlyn, the fire brigade were on hand to pump us out very efficiently, and we arrived in Falmouth the next day.

It was too rough outside the harbour for close range dinghy work, so we filmed inside, dodging modern features as best we could, and trying to look hot in our tropical clothes on a freezing April day.

After a little repair work *Pascual Flores* came back to Bristol, but the training scheme never took off. I believe she ended up in South Wales.

DH Waters, Torquay



Pascual Flores
- appeared in
The Onedin Line

Wide of the plank

Several things surprise Planker about Adrian Morgan's Oughtred dinghy (The sheer hell of it, CB268, p64), and his self-critical comments.

First, and most striking, is the width of the sheerstrake. It looks as though it was intended to accommodate a rubbing strip or two, or maybe a rope fender. Otherwise it looks just too wide.

Then there is the question of the sapwood (the pale yellow area on the lower edge of the sheerstrake). Whether this is as durable as the darker heartwood is open to debate – there's probably little practical difference when this species is coated and above waterline. But is it



An eye for detail:
the pale yellow
sapwood
detracts from
the sheer

aesthetically acceptable? It highlights the run-out of the grain on the lower edge of the plank, suggesting it was not chosen for its natural grown 'sweep', thus increasing the risk of splitting.

Adrian's concern about the line of the plank edge highlights a common problem with the provision of detailed drawings for clinker construction – almost impossible without with the help of a 3D computer drawing facility. Traditionally

the boatbuilder would be working with nominal shadow moulds, keeping a close, and experienced, eye on plank runs. Any error would come to light long before the next plank was hung.

Planker suggests Adrian should forget all the formulaic methods of setting out planking from a designer's drawing, and instead invest in a set of long clear splines twice the thickness of the planking to be used, and the width of the intended overlap. These can be tacked to the building moulds along the proposed planking lines, and adjusted until a sweet plank layout is modelled. From this the plank overlaps can be transferred to the moulds.

The Planker, by email

Uffa again – and Vigilant

I was interested to read of the 15sqm *Vixen's* retracing Uffa Fox's trip in *Vigilant* (CB269). I recall as a 12-year-old, cycling down to Paignton Harbour at the end of World War Two to see boats that had been stored during hostilities brought out onto the quayside.

An elegant white-hulled racer delighted me when I identified her as *Vigilant*, from her brass plate – 'Uffa Fox, Cowes, IoW' – and a diet of Uffa's five books! Alongside her

was what appeared to be a 20sqm – *Renjalle* in Uffa's 1937 *Racing, Cruising and Design*.

In 1948, I went to Torquay to see the classes being measured for the Olympics. On the quay was a 'farmer' type in tweed jacket and corduroy breeches happily

bolting a streamlined keel to a dinghy. I said "Mr Fox, she's just like *Unaria*." (Thoughts on *Yachts and Yachting*).

Uffa laughed and said, "At my age, nowadays I need a dinghy with a bit of ballast." She was *Dainty Duck*, the first Flying Fifteen.

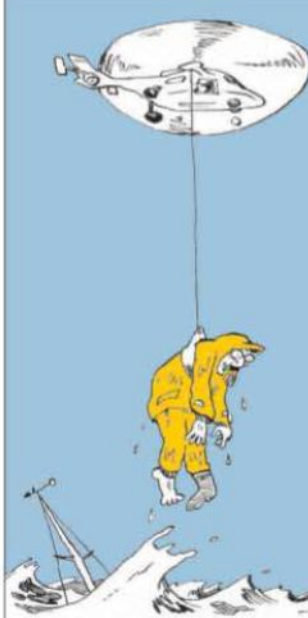
Ian Cornish, Plymouth



Bad day on line

Hanging around waiting for internet connections can seem like a real drag. Dodgy broadband rates and other users clogging up the server make it seem less like surfing the net than running aground on false promises of techno wizardry. But that's where your favourite websites help and you should definitely have www.classicboat.co.uk on your favourites list. Click on to read updates of news, take part in forum chat, find safety advice, boats for sale, archived material – and browse the YBW shop.

It might even give you a lift!



www.classicboat.co.uk Keeps you going between issues

Sternpost

Get her a crab for Christmas!

Guy Venables recalls an inspirational but less than straightforward gift idea

Two days before Christmas 1994. Still no present for my sister.

The Sussex Brewery in Emsworth is one of those pubs that lays sawdust on the floor and keeps a fire going throughout the whole year as if burning the evidence of some terrible arboreal crime. The regulars, easygoing refugees from the outside world who drift in and out like the daily tides, look upon life with the sort of unhurried cosy benevolence found among the hardy men who work on the land and sea. I was drinking with a farrier called Steve when I walked Alan Loader the fisherman.

"Anyone want to buy some crab?" he shouted.

I peered into the writhing bucket of monstrous crustaceans and made the sort of decision that is only made in a pub: that I'd come eye to stalky eye with the obvious choice for my sister's Christmas present. Of course! What do 26-year-old girls want? A huge live five-pound crab! I paid Alan, borrowed a cardboard box from Malcolm the landlord, put the crab in it and placed it next to my barstool while Steve and I got on with the vital job of solving complex global problems.

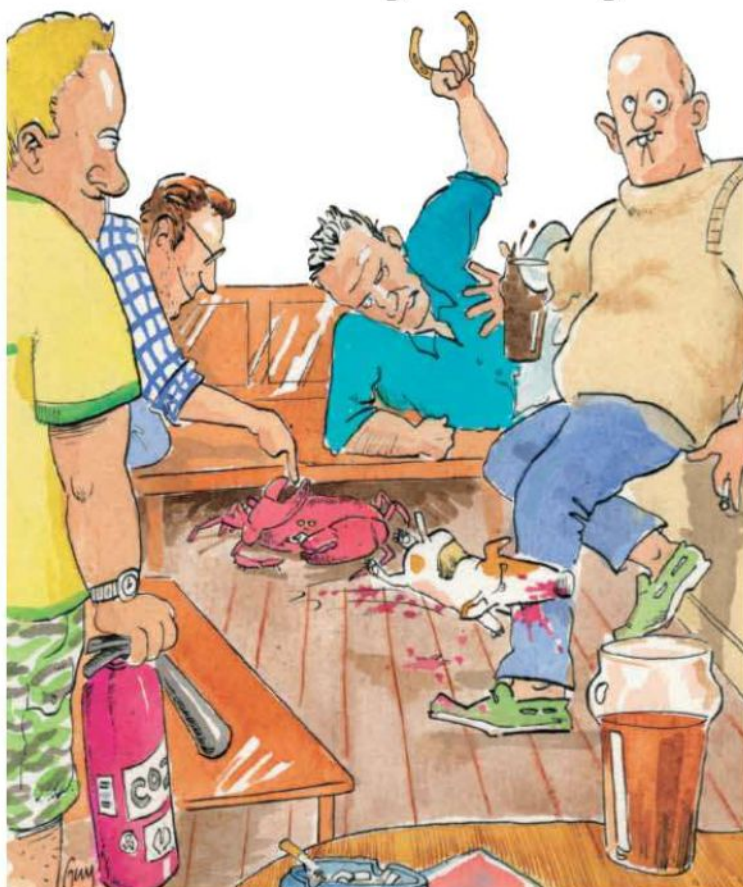
An hour later my memory was jogged by the arrival of a notoriously vicious Jack Russell known aptly as 'Biter' and his tipsy owner Terry, a length of binder twine their umbilical link. On attempting to show Terry my new acquisition I looked down to see the cardboard box, empty, on its side.

A panicked and chaotic search posse was quickly thrown together and, after much knocking into furniture, barking and at least one spilled pint we found the crab under a deep fitted corner seat. We tried all the tools at hand to dislodge him to no avail. A bar stool was too big, legs of chairs were too short and bare hands were out of the question as the pincers that he held up in a boxer's defence looked as if they'd snip through a bike lock.

Then Terry decided to send in Biter. Biter, unafraid of ominously armed unknown sea creatures, scrabbled under, let out a loud yelp and as a clear act of annoyance turned around and bit his owner. They both moved to the other side of the pub so quickly it was unclear as to whose blood was whose.

A secondary crowd layer materialised and suggestions came flooding in from newly-qualified crab-prising experts. Ropes covered in super-glue, starve him out, smoke, an air rifle and a newly baited lobster pot were some of them. Steve wanted to do something with a horseshoe.

The suggestion to "find its natural predator" was countered by the fact that Biter was everything's natural predator so we'd already tried that.



GUY VENABLES

A tweed-clad stranger made the most compelling proposal. In order to pacify lobsters and crabs before cooking them one puts them in the freezer. If you can't bring the crab to the freezer, bring the freezer to the crab.

The noise of a dry ice fire extinguisher going off in a confined space is like standing next to a jet afterburner. The young barman who'd agreed, with the cloudless enthusiasm of youth, to cover the crab in dry ice hadn't reckoned on the sheer power of the blast. Most of the dry ice shot straight back at him, burning his bare arms and neck in icy spots. Slushy lumps of ice went pink soaking up the blood on the floor.

The frost-covered crab, meanwhile, had been blown out into the middle of the pub. Exposed but dazed he waved his claws about like a horribly disfigured conductor. Biter bit Terry again, someone managed to put the cardboard box on top of the crab and we quickly wound packing tape around it. Another round was bought and we soon relaxed into conversations mainly about regret at not having a video camera on us, sympathy with various injuries and ways of serving crab.

Christmas morning 1994: "Ooh! There's something moving inside my present from Guy! Has he got me a puppy?"

"The pincers looked as if they'd snip through a bike lock"

sheer power of the blast. Most of the dry ice shot straight back

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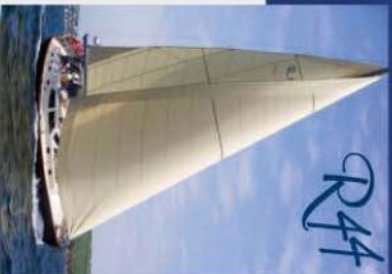
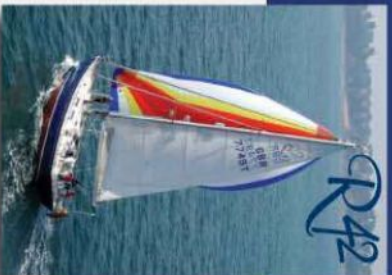
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